

The School Musician

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APRIL 1952

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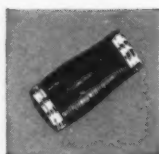


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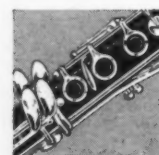
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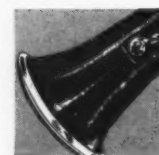
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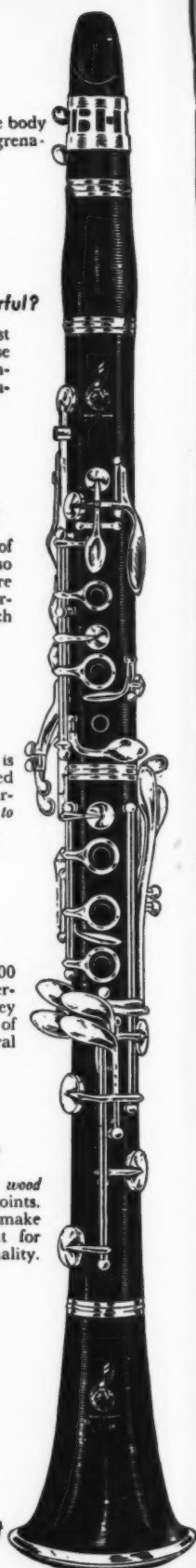
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The School Musician

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A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
Used as a teaching aid and music motivator in schools and
colleges throughout America and many foreign countries.

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April, 1952

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"They Are Making America Musical"



School musicians applaud—

Lauren W. Beebout of Boise, Idaho

"I am a great believer in the adage 'Music for every boy and girl, and every boy and girl for music.' Patience and more patience, I believe, is essential to the success of teaching boys and girls music," says Mr. Lauren W. Beebout, Instrumental Music Instructor, Boise, Idaho.

He received his educational training at a private school in Nebraska, the University of Idaho, and post graduate work at the University of Oregon. He has had an excellent background of teaching experience, having taught at Eden and Hazelton, Idaho, fifteen years, Meridian, Idaho, two years, and three and a half years at his present position, at Boise, Idaho. Many of his bands, orchestras, soloists, and ensembles in these four communities have won state and national honors.

He is now in charge of Instrumental groups in sixteen schools, which include one Senior high, two Junior highs, and thirteen elementary schools. He is assisted by a string and a woodwind specialist.

For hobbies, he likes to putter in his garden, where he raises some of the famous Idaho potatoes, repair musical instruments, and play bass clarinet in the Boise City Symphony Orchestra.

Foresight, aggressiveness, and unfaltering integrity to an ideal are what make Lauren W. Beebout a man who is helping to "Make America Musical."

SMart Ideas —

News From The Industry



Avery Yudin Appointed Director of Audio Ed.

The Rek-O-Kut Company, 38-01 Queens Boulevard, Long Island City, New York, manufacturer of recording and playback equipment is pleased to announce the appointment of Mr. Avery Yudin as Director of Audio Education. Formerly a staff member of New York University's Graduate Division of the School of Education, Mr. Yudin was actively engaged in developing new areas and methods for more effective teaching through the media of audio visual aids. Mr. Yudin plans to cooperate closely with educational leaders and school administrators in exploring and developing new audio techniques.

B & H Publishes Original Band Work by Piston

Boosey and Hawkes Publishing Company of 30 West 57th Street, New York 19, New York, announces an original band work by the eminent contemporary composer, Mr. Walter Piston, called "Tunbridge Fair."

The number was commissioned by the famous League of Composers, and dedicated to Dr. Edwin Franko Goldman, founder and director of The Goldman Band.

"Tunbridge Fair" is referred to as being bright and noisy. A bravura piece, neat, and terse, its humor nevertheless is quiet and perhaps a little elusive.

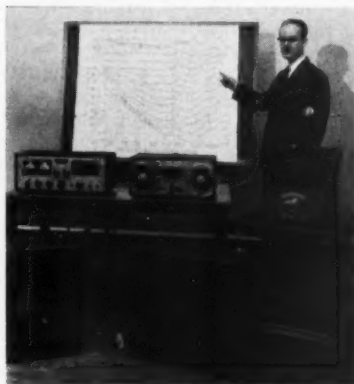
For further information on this specific band composition, write direct to Boosey and Hawkes, Inc.

Dr. Kent of Conn Goes to Wash. with "Ear and Music"

"The Ear and Music," a lecture given in Washington, D. C., recently by Dr. Earl L. Kent, Director of Research, C. G. Conn, Ltd., Elkhart, Indiana, is reported to be the most clearly-demonstrated coverage ever made of the human ear and its relation to music perception.

Over 600 officers and students of the U. S. Navy and U. S. Air Force Schools of Music heard the lecture by Dr. Kent, of which Mr. Lynn W. Thayer of the U. S. Army Research and Development Laboratories, Philadelphia, says this: "I wish that many more of our band leaders and bandmen might have the privilege of hearing you."

Dr. Kent's lecture, thoroughly illustrated by related charts and demonstrations using a Magnecord binaural recorder and the Stroboconn, brought out many heretofore little-known facts that indicate what an important part the ear plays in the way music sounds, and also how the ear may be deceived by the effects of sound.



Pictured here is Dr. Kent pointing to one of his highly technical charts that he uses, together with the various electronic devices, to clearly illustrate the findings of his research.

MENC Publications in Constant Teacher Demand

Following are some of the popular booklets and pamphlets published by the Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois.

"Music In the Elementary Schools" . . . 56 pp. . . . price, 50c.

"Selected Bibliography of Music Education Materials" . . . 64 pp. . . . 75c.

"Selective Music Lists for Band, Orchestra, String Orchestra, and

(Turn to page 39)



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Price . . . Ivory—\$2.50 each . . . Bronze—\$3.00 each.

"Great Bands of America" Gives Authentic History

In her latest book, "Great Bands of America," Alberta Powell Graham has done yeoman service for the youth and adults of America who still thrill to the stirring music of great bands.

In "Great Bands of America," Miss Graham ranges over the entire field of great bands, old and new. One of the most informative chapters deals with industrial bands, and the pioneer organizer and conductor of the famous Armco Concert Band, Dr. Frank Simon.

Miss Graham's book, written in short, simple, and interesting words—readily understandable to children and parents alike—is a "must" to anybody who wants to know what band music means to our American civilization.

This fine book may be purchased at local music or book stores. Price is \$2.00.

The Editor



The American Bandmasters Association

The American Bandmasters Association was formally organized in 1929. As the result of his many years' study of the problems confronting American Bands, and encouraged by the interest of a group of prominent bandmasters, including the late John Philip Sousa, Dr. Edwin Franko Goldman invited a select number of Band Directors from the United States and Canada to be his guests at a luncheon and conference at the Hotel Pennsylvania in New York City on July 5, 1929.

It was at this meeting that the American Bandmasters Association was formally organized. The objects of the Association were defined as "... mutual helpfulness, and the promotion of better music through the instrumentality of the band ... to secure the adoption of a universal band instrumentation so that band publications of all countries will be interchangeable; to induce prominent composers of all countries to write for the band; to establish for the concert band a higher standard of artistic excellence than has generally been maintained; and to do all possible to raise the standards of bands and band music."

John Philip Sousa was elected First Honorary Life President. Dr. Goldman was elected Honorary Life President in 1933, after retiring from active presidency of the Association, an office he had held for three years.

On March 13, 1930, the American Bandmasters Association was incorporated under the laws of the State of New York. The incorporators were Edwin Franko Goldman, Victor J. Gabel, William J. Stannard, A. Austin Harding, and Frank Simon.

The charter members of the Association were Captain Charles O'Neill, Dr. A. Austin Harding, Dr. Frank Simon, Captain R. B. Hayward, Lieutenant J. J. Gagnier, Lieutenant Charles Benter, Victor J. Gabel, Arthur Pryor, and Dr. Edwin Franko Goldman.

The American Bandmasters Association has made its importance felt in the world of music, and through its influence has brought bandmasters into closer contact with each other for their mutual benefit. Many problems have been discussed and solved, much progress has been recorded, many original aims realized. Prominent composers have written works for the Association; many of these excellent and enduring compositions have received their premières at concerts giving during the Association's conventions. A definite instrumenta-

tion for American bands has been evolved; publishers have taken cognizance of this achievement of the Association, and have cooperated to the fullest extent in bringing about its universal acceptance. Better editions and arrangements for band have become general, as has the practice of providing a full, if not a complete, conductor's score. Nearly all of the music publishers and instrument manufacturers of the country are associate members of the Association, and have lent it valuable moral support.

Much remains to be done, but a start has been made toward the solution of every problem. The American Bandmasters Association feels that it may be proud of what it has already accomplished, and once more dedicates itself to the task of doing all in its power to promote the welfare of bands and band music.

The American Bandmasters Association through its progressive leadership has done much to develop the standards of band performance and repertory throughout America. By means of the constant efforts of its members, many outstanding works for band have been made available to bands and their public.

In addition, the American Bandmasters Association is deserving of much credit for its continual efforts to provide the best in band music and to encourage our outstanding composers to contribute serious works for the band. Never in the history of bands or band music has such progress been made in the development of original music for the concert band. Each day brings new works by our leading composers, and the response to this new literature is noted by the ever-increasing number of music lovers attending high school, college and professional band concerts throughout the nation. This increase of interest and support is due, to a large extent, to the constant endeavors of all members of the American Bandmasters Association.

Membership in this wonderful organization is by invitation only. Eight new men were voted into the group this year which brings the total active membership to 124.

Dr. William D. Revelli, Director of the University of Michigan, is the new president. Lt. Col. William Santelmann, Director of the U. S. Marine Band, is Vice President. Mr. Glenn Cliffe Bainum, Director of Northwestern University Band, is Secretary-Treasurer.

Frank L. McAllister

So YOU'RE Going To a CONTEST!

By RODNEY POLSON

YOU'RE WORKING HARD on your piece or pieces. You're preparing your numbers to the best of your ability and understanding. You want to be sure that you don't miss that high note on the trumpet, that you make register changes smoothly on the clarinet, that you have a steady bow arm so your tone doesn't become shaky, and so on and on. Even though you are diligently trying to work out all of the many difficulties entailed in the rendition of your particular number, there is something even more important to you than all the notes you are trying to play, or how you play them.

Are you preparing yourself? Are you going to be conditioned to meet whatever may arise as a result of your playing in the contest? There are some things that you should know and never forget. First, you must realize that no judge, regardless of his qualifications, can listen to you play and know just what you have done to be able to perform in the manner in which you will. He cannot know what improvement you have made nor what obstacles you have overcome to have gained the degree of proficiency that you have. The judge can only go by what he hears at the moment. Each contestant of any given class must be checked by the same standards and anything that you have done prior to the contest means nothing at all in the judge's decision, except as he hears your performance and compares it to his own standards of excellence. Don't forget the meaning of what you have done in the way of musical growth is personal. It means something to you that must not be colored by any decision of any judge. If the application you are making is for the sole purpose of doing something for a judge so he will give you a favorable decision, you are wasting your time and might as well give up right now. You can jot this down in your mental notebook as rule one for a healthy approach to competition: Prepare your

particular number so that you will perform in an acceptable manner according to standards of musicianship to the limit of your technique and understanding and the judge's decision will take care of itself.

As a second point you must keep in mind that nothing will make you perform beyond your own particular stage of musical development. Should someone appear before or after you that seems to play with a more experienced touch, it doesn't make your playing any worse; and by the same token, if someone performs with a lesser degree of perfection than you, it doesn't make your playing one bit better. For rule two say to yourself, "I am going to give this all I have, I'm going to do the very best I possibly can. I am not doing this to be better than anyone else—I am doing it for the sake of a good musical performance."

Third, you must also remember that every other contestant is going through exactly the same thing you are. He is going to do his best as you are and if his best doesn't seem to be as acceptable as your best, you have no right to overestimate your own proficiency nor underestimate his. He might have done what he did in much less time than you. In fact, his performance might have been a great deal better for him than your performance was for you. Take this down as rule three: You cannot judge your competitor.

Fourth, there is no such thing as one student being better or worse than another. To say, "John is better than Jack" is unfair. The only just means of comparison is by degrees of experience. It is right to say, "John has had more experience than Jack." This is not offensive to anyone and is the only true method of evaluation. As a general rule it is barely possible for young players in the public schools to amass enough experience in their entire school days to be either good or bad. When a student plays, only the actual performance or the apparent worth of

his rendition is seen; the real worth is more often hidden within the being of the student. So for rule four let's use the following: Give all contestants credit for a performance. Just playing is quite a chore in itself, regardless of how it may sound to the listener.

There are hundreds of points that could be considered in developing a rational mental attitude toward competition festival outcomes. The above points are among the very important ones—they may seem to be somewhat repetitious, but each has a somewhat different frame of reference. Finally, however, let's consider one more point no less important than the others mentioned but considered last with the hope that if all else be forgotten this one last idea will be remembered. If you receive a very good rating, it does not mean that you play any better than you did before you received the rating. All too often a good rating makes one feel, "I'm good." Ratings do not make performers. On the other hand, if you receive a poor rating you are no worse than you were before. If you feel that your music is worth while for you before you go to a contest, a rating of IV or V couldn't possibly have any effect, so why become discouraged if you seem to find yourself on the bottom side of the rating sheet.

Now consider again the five points relative to your attitude. If you believe in them you will benefit by your experience in a contest.

First: You are not playing for a judge—you are performing music.

Second: You are not merely playing to be better than someone else.

Third: Do not sit in judgment of your competitors.

Fourth: Credit your competitors for having had enough perseverance to learn and the will to play a competitive performance.

Fifth: If you get a good rating, enjoy it but do not become conceited; if you get a poor rating decide to be more diligent in your work and raise your own standards.



Percy Waddington
(Father)

The FATHER Says

Are You Missing A "GOOD BET"?

By PERCY WADDINGTON



The Waddington Plectro-Symphony Orchestra, which is under the direction of Percy Waddington (father) is capable of playing all types of classical and semi-classical selections. The group is from Hamilton, Ontario, Canada.

IN THE NOVEMBER 1951 ISSUE of "School Musician" there appeared a very pointed editorial headed "Discrimination???" in which the editor asked five straight forward questions. Directors of school instrumental activities should read and ponder these questions and then ask themselves another, "Am I missing a good bet?" Without waiting for your answer, I can tell you that you are—the good bet that you are missing is Fretted Instruments! Don't pooh-pooh this suggestion without delving thoroughly into the subject, and when you do you will probably be surprised to learn that there is a complete family tuned and voiced exactly the same as the bowed strings but with an entirely different tone coloring, delicate and charming and entrancing to the ear.

Mandolins replace the violins, tenor-mandolas are voiced and tuned like violas but use treble clef, mando-cello takes the place of violincello, and for solid foundation to the quartet there is the mando-bass. The banjo, despite the numerous ballads which refer to "Strummin' on the ole banjo," has a beautiful musical tone quality of a distinct character and can be used for either melodic or percussion effects. The flat bridge (as distinct from the curved bridge of the bowed family) renders the execution of four-note chords quite easy. My own experience in endeavoring to place my fretted instrument students in the orchestras of their respective schools has been a disappointing one, disappointing to the student, the director, and to me as their teacher. In every case the reason was the same and

was not far to seek—the director did not understand the technique and functions of the instruments, and had no idea how to write for or use them.

Regarded as intruders, these musical orphans were usually given C Melody Saxophone parts or anything else that happened to be spare, and left to their own devices. These players soon realizing that they were fulfilling no useful purpose became discouraged and dropped out. This is not the way to go about it. Your Fretted Ensemble must be a distinct and self sufficient entity and it need not be entirely string.

In my own orchestra of forty-five players, I use two flutes, two clarinets and two saxophones, nothing heavier in the wind department. A harp, if you are fortunate enough to

(Turn to page 31)

The SON Agrees

An Ancient Instrument Meets “MODERN TRENDS”

By RONALD WADDINGTON



Ronald Waddington
(Son)



The Waddington Hawaiian Orchestra, which is under the direction of Ronald Waddington (son) develops complete harmonics and interesting timbre that only this type of instrumentation may attain.

STRANGE AS IT MAY SEEM, an instrument whose origin and history is hidden in the obscurity of time, as ancient as the Pyramids of Egypt, is to-day meeting an apparent trend as modern as Atomic power. What is this instrument? What is this apparent trend? What has brought it from obscurity?

The instrument is the Guitar, one of the oldest instruments known to man, whose history can be traced back to the 4th Egyptian Dynasty. The Guitar was composed for, and played by: Beethoven, Berlioz, Paganini, Mozart, Schubert and Gounod. The instrument owned and played by Gounod is now preserved in the museum of the Paris Opera House.

And what of the trend? It seems increasingly obvious that the beginning of the 20th Century was the be-

ginning of a new era of increasing tempo and urgency. The First World War, brought with it the emancipation of women and new concepts of morals and manners—following this, the wild Jazz Age of the early 20's with its mad intoxication of get-rich-quick stock-market speculation, the rise of dictatorships in Europe that jarred the Old World to its foundations—upsetting and obliterating generations of culture and tradition. The natural culmination of this was manifest in the world-shattering calamity of World War 2. Even this calamity did not leave in its wake a period of peace and leisure, but rather a feeling of even greater fear, frustration, confusion and insecurity.

Is it then any wonder that the young people of to-day and even of the last generation, who have never

in their lives experienced the calm, unhurried routines of leisurely living experienced by their grandparents, should reflect in their living and thinking some of the hurry, confusion and urgency of the generation in which we live?

Gone are the days of leisurely contemplation of cultural achievement. The modern age impels a feeling of living for the moment where one must grasp hastily at whatever amusements come readily to hand. When we add to this the materialistic thinking that is becoming more prevalent it can be readily understood why young moderns are not particularly interested in the years of study, careful craftsmanship and slow absorption of culture and inner feeling necessary for the creation of the mas-

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In a Small School We Have the

HORN of PLENTY

By W. N. Weddle

ODESSA, WASHINGTON, IS A SMALL TOWN of some 1200 residents located in the heart of the Big Bend wheat country. The High School enrollment is 115. It has been proved by the musical groups of this student body that it is possible to have a high type musical performance in a small school. The instrumental program was actually started four years ago with a band of 22 pieces, which was the one and only band in the school at that time, and consisted mostly of cornets and clarinets. Today there are three bands, the students ranging from the fifth grade through high school. The senior band of 38 pieces represents a well balanced group with a complete instrumentation including bass and alto clarinet, oboe, tympani, complete French horn section, etc. This band appears at all football games and has provided half time entertainment with precision drill routines and novelty formations. Three to four concerts are presented each year in addition to the participation of the band in all local and district contests. Last spring the group won superior ratings in both the Bi-County and District competitions. The marching band also won the first place trophy in the annual Bi-County marching contest. This event was inaugurated four years ago at Odessa with bands from the surrounding area competing for 1st, 2nd, and 3rd place trophies. The contest is held on the Odessa athletic field under lights, and has become an outstanding spring event, drawing people from many parts of the state. A trophy for the best majorette is also awarded each year and was won last spring by Darlene Kuest, head majorette of the Odessa band.

The Junior band numbers 23 pieces, the members having had a year or more of musical training. This band is composed mainly of the beginners group of the previous year. The students remain in this organization until they acquire additional skill and full band experience before they are moved into the senior band.

Members of the beginners group are recruited from the fifth and sixth grades each fall. Daily class instruction is given, resulting in rapid advancement. This group usually appears at the winter concert, playing several numbers. The audience enjoys the appearance of this group of youngsters and the boys and girls in the band enjoy it also, even though they are a bit on the nervous side.

During the basketball season a pep band of 20 pieces is picked from the regular band to play at all home games. This is a versatile group featuring marches, novelties, and popular numbers. These, along with the cheering section, have several numbers and yells, which they do together. This group is very popular with the fans and adds much color and entertainment to the festivities. A five piece novelty group also appears at some games to provide half time entertainment. This group is in demand for community functions and provoke many laughs with their silly costumes and antics.

In addition to the regular groups, a 14 piece dance band was formed last year and became quite popular both locally and in the surrounding area. Most of the rehearsals were conducted either in the evening or on Sunday afternoons. The group played during the lunch hour in the school Cafeteria each Friday in addition to playing for school and community dances. They also traveled to nearby towns to play for proms and dances in the schools. The success of this group and the experience the members gained by being a part of this organization again proves that even in a small school it is possible to have an organization of this type. Members include Wayne King, Allen Kuest, Doris Wacker, Lee Schorzman, and Noreen Scrupps, Saxes; Sandra King, Mary Ann Schmidt, and Harley Wraspir, Trumpets; Merle Braun and Harlan Wilskie, Trombones; Douglas Ottestad, bass; Gene Kuest, Drums; and Arlene Kissler, Piano. Mr. Weddle rehearsed the group and joined in on

trumpet for special arrangements.

The policies of the senior band are set up by a board of officers elected by the members. These officers work with Mr. Weddle on all matters pertaining to organization, planning, and general policies. Regular meetings are held, usually during the noon hour, at which time members may present ideas or suggestions for discussion. For all concerts and out of town appearances the president appoints committee chairmen to take care of arrangements. Officers elected this fall include Lee Schorzman, president; Arlene Kissler, vice president; Darlene Kuest, sec'y-treas; Elaine Nichols, Noreen Scrupps, and Janet Esslinger council members. The board is referred to as Schorzman's harem, he being the only male member.

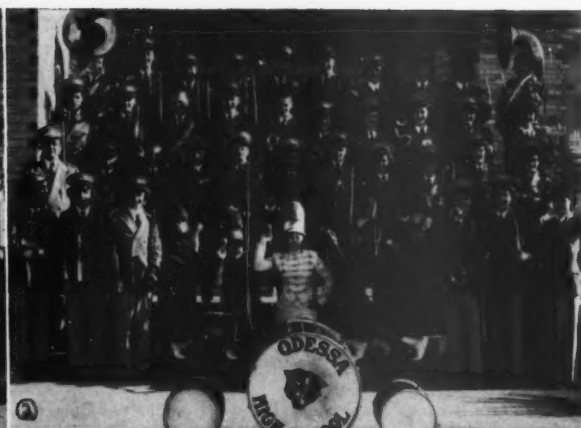
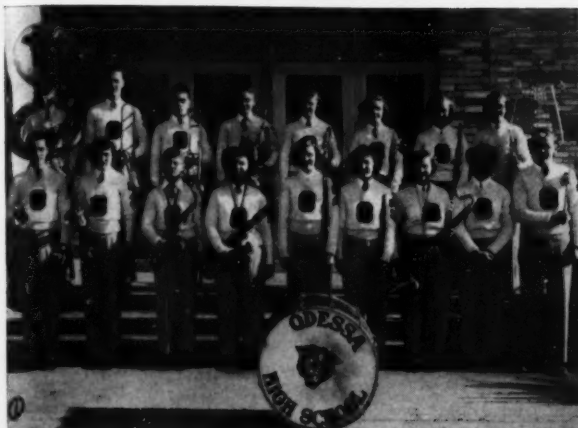
A point system has been set up which enables a member of the senior band to earn a letter. These letters are a black O on an orange background with a music lyre in the center. They are worn on a white sweater which acts as part of the uniform used by the pep band. This point system acts as an added incentive to encourage students to participate in small ensembles and play solos. Points are acquired by playing in concerts, parades, at athletic games, solos, ensembles, etc. In addition to the letter a chevron is awarded which is worn on the left sleeve, each chevron being symbolic of the number of letters won.

The band is very proud of its five majorettes. These girls, headed by Darlene Kuest, appear with the band at all outdoor functions and have developed into a precision group. They also have twirling and dance routines which they present at games and concerts. Others in this group are Yvonne Hopp, Carol Larson, Roberta Walters, and Delila Janke.

Ensemble playing is encouraged and, as a result, there are usually eight to ten ensemble groups entered each spring in the local and district contests. Between fifteen and twenty

(Turn to page 37)

Our Enrollment Is Only 115



Here is a pictorial review of the eight units that constitute the aggressive music program of this small school. (1) the Special Band that plays for basketball games; (2) the Senior Concert Band; (3) the Dance Band; (4) the Junior High School Band; (5) the Beginners Band; (6) the Marching Band; (7) the five-piece Novelty Band; (8) the corps of drum majorettes.

Are We

TECHNICIANS or MUSICIANS?

By KARL M. HOLVIK

IT IS MY BELIEF that many woodwind and brass teachers today are overly concerned with the problem of making their students technically proficient, often at the expense of the necessary instruction in musical style.

The thoughts expressed in the following paragraphs have been prompted by two things: 1) a year of graduate study, recently completed, during which time problems such as this chased themselves around in my mind looking for some sort of solution, at least in my own thinking, and 2) the meeting with various instrumental teachers, both at school and at conventions in different parts of the country. This question came up repeatedly, to the point where I feel prompted to express my thoughts on the matter, and perhaps ask a question or two.

I would be among the first to admit that a successful music student, regardless of his major field of endeavor, requires a good technical understanding and command of his instrument. Without this command the student is unable to approach any piece of music, regardless of the difficulty of its technical demands, with any assurance of success. He must have well in hand

such obvious tools of the trade as scales, chords, rhythm patterns, staccato and legato, and the basic principles of phrasing and tone control. Our problem, then, would seem to confine itself to the manner in which the student is taught—the amount of time and energy he is asked to devote to the various phases of his instrumental training. At this point I believe many of us are at fault.

We spend untold hours explaining the intricacies of scale and chord playing, the finer points of staccato and legato playing, the problems involved in specific phases of fingering and articulation, finger control, breath control, embouchure control and development, etc., all worthy projects, surely, but admittedly time-consuming. At the same time we neglect placing sufficient emphasis on the primary problem at hand—musicianship and musical style.

When we meet a student for the first time we immediately notice many things which need correcting. Even if the student has had the benefit of excellent instruction before he comes to us, it is usually discovered that his method of performance, sense of style, and basic technique do not completely

agree with ours. So, we proceed to isolate one problem at the time—perhaps wisely selecting the problem most easily overcome first. With any student, in my own experience, I have to devote at least one year to correcting his most urgent problems—position, fingering, embouchure, tonguing, etc. But would I be fair to the musical development of the student if, during this period, I neglected having him work with solos, ensembles, band and orchestra? Not at all. It is my task, at the outset, to determine which type of music will do him the most good while he is being "overhauled" technically. During this difficult period it is very important for him to have the feeling that there is *something* he can do well.

Then, when he is making progress in solving his technical problems, an occasional check-up and review would seem sufficient instead of having to hammer away during each lesson and practice period at the same old problems. This sort of plan, it seems to me, has psychological and musical advantages for the student and teacher alike.

It is not my desire or intent, even if I found it within my power, to set forth here ways and means of teaching musicianship. Each teacher possesses qualities of musicianship in varying degrees, each teacher has a particular type of background and experience upon which he must draw, and each teacher possesses a certain degree of skill in presenting the various facets of musical performance, style and interpretation. My only reason for approaching this problem is to remind each of us that our main task, as teachers of music, is to teach musicianship. Any drill-master can supervise the mastery of certain phases of musical technique, but only a sound well-trained and inspiring musician can lead his students toward that difficult-to-appraise and well-nigh impossible-to-define goal . . . "a musical performance."

We often hear a performance which is obviously adequate as far as the technical demands go . . . one which seems almost faultless . . . and yet, quite often, even this sort of performance fails to move us—fails to impress us. Why? Most likely it is not a completely *musical* performance. Either the teacher or the student, or both, fails to understand the artistic demands of the music.

As we approach the season of contests and festivals, let us all remind ourselves that the lasting value of all this activity, for the student, solo or ensemble, can be found in the extent of his contribution to a musical performance.



Pictured here are the combined high school bands of Paw Paw, Kalamazoo, and Zeeland, Michigan, as they appeared in their recent Tri-City Band Concert series. The guest conductor was Dr. Joseph E. Maddy, Founder of the National Music Camp. Conductors of the bands are William Tower, Zeeland, (host), Dr. E. R. Belooft, Kalamazoo, and Robert R. McEmber, Paw Paw.

COVER PICTURE

April is the month for solo and ensemble festivals and contests. Typical of the thousands of groups that will be rehearsing diligently for the next four to eight weeks is this group of fine young elementary brass players from the Oak Park, Illinois, Public Schools.

Marvin Nelson, their director, believes that all children should have the opportunity to expand their musical horizons through small group participation.

You Can Play **REAL MUSIC** on the

MODERN BUGLES

BUGLES, as most musicians seem to think of them, are limited to but six tones in the key of G, as mentioned in the previous article, and they have a range of two octaves.

Then, along came the addition of a crook, or shank, to provide the intermediate tones of D, below the staff, B, D, F and A and B above the staff, and this combination between two instruments (one in G and the other in D) provided a complete scale from C on the staff to C above the staff.

This made it possible to increase the range of the type of music which could be played between opposing sections. Since the instruments were designed in both a soprano and baritone (one octave below the soprano) models, both of which were designed to receive the crooks, or shanks, more pleasing and satisfactory musical results followed.

And then came the day that the manufacturer of the instruments provided the G bugle with a single valve which made the notes of the combined "crooked" bugles available in the one instrument, and this for both the soprano and baritone horns.

These instruments are not a toy. They are musical instruments made by the same manufacturer who produce band instruments—with the same precision with which the band instruments are produced. Manufacturers, in most cases, catalog their bugles right along with their band instruments, lending to them the prestige of their name in the industry.

Most manufacturers also provide booklets of instruction for beginning buglers and drummers, most of which begin with the fundamentals for developing lip and face muscles; breathing exercises; means for developing the facility for embouchure. Most also contain the various drum rudiments with which uniformity for appearance is possible.

Some even provide simple march numbers for both bugles and drums—not difficult, to be sure, but sufficient to bring out the idea that here is something for the youngsters to play as soon as they have learned to play with good tone—to read—to recognize the tones of the scale—to evaluate the mathematical value of the various notes—and are able to tongue the rhythm scored into the music.

There are a number of independently authored booklets available for instruction, written in very simple language, all for the instruction of the beginner. They are usually prepared

by competent instructors, and should find practical application.

As the youngsters become more proficient on their instruments they will probably develop the urge to have the "feel" of getting into a parade, and then to tackle music of a more difficult character.

The next, and concluding, article will be devoted to a discussion of the latest practices in scoring bugle and drum corps music, a field in which even the more prominent bugle and drum corps have but scratched the surface, so far as music body and listening appeal are concerned.



This beautifully-trained and disciplined All-Girl Drum Corps from Hibbing, Minnesota, proves again that girls can match boys in efficiency when it comes to precision drilling. Mr. H. O. Steffen is the director.

No. 2 in a Series of Articles

By *William Woodard*

On Your High School Bugle and Drum Corps

The Band Stand

A Section Devoted Exclusively to The
College Band Directors National Association

By Arthur L. Williams

**IT'S ALWAYS FAIR WEATHER WHEN
GOOD CBDNAers GET TOGETHER —**

IN FLORIDA, that is —

Folks, this month's picture will show you the fine group of College Band Directors who attended the first Southern Division meeting of the College Band Directors National Association which met at Florida State University in Tallahassee, Florida, January 18-19, 1952. Robert T. Braunagel, Secretary-Treasurer of the Southern Division, and Director of Bands for Florida State University sends the following report:

"Friday morning Henry Wamsley led a discussion on current problems of college bands including (1) band funds, (2) scholarships, (3) ways of granting scholarships. A program played by the Florida State University (FSU) Faculty Woodwind Quintet included (1) Badineria by Bach (arr. Hirsh), (2) Passacaille by Barthe, (3)

The Little "Nigar" by Debussy, (4) Trois Pieces Breves by Ibert, (5) Suite Modique by Gilbert Porsch and (6) Ballet of the Chickens in their Shells by Moussorgsky (arr. Kessler). The performers were Bertil Boer (Flute), Robert Foreman (Oboe), Harry Schmidt (Clarinet), Frank Starbuck (Bassoon) and Joe White (French horn).

"Friday afternoon, Southern Division Chairman, Harold B. Bachman, presented a paper on Adjudication following which a lengthy and very enlightening discussion occurred. The program by the FSU Symphonic Band, Robert T. Braunagel, Conductor on Friday night included (1) Tropic to Tropic March (R. Alexander), (2) Three Short Classics (arr. James Gillette), (3) Finale from "Death and Transfiguration" (R. Strauss — arr. Harding), (4) Brass Pageantry March (Acton Oostling), (5) George Washington Bridge (William Schuman),

(6) March Winds (Donald Moore), (7) Nordic Suite (Bertil Boer), (8) Trumpet and Drum (Phillip Lang), (9) Lilt of the Latin (David Bennett), (10) Prairie Legend (Elsie Siegmeister), (11) Jugoslav Polka (George List).

"Saturday morning Fred McCall explained the Miami ORANGE BOWL half-time show. Movies of the University of Florida Marching Band and of the 1951 New Years Day ORANGE BOWL classic were seen. Frank Prindl, Division Chairman for Committee on Promoting Original Band Composition, made explanation of the work of this new committee and the following original band numbers were played by the FSU Band:

1. The Silver Springs Overture by Reid Poole (University of Florida)
2. Overture in F Minor by C. D. Kutschinski (North Carolina State College)
3. Loyal Legionaire by Crawford (University of Miami)
4. Miniature for Band by Frank Prindl (University of Kentucky)
5. The Vision of Solomon by David Livingston (graduate student—U. of Kentucky)
6. Pride of Ludineton by Richard Feasal (Stetson University)

"It was decided to hold the second Southern Division conference at the University of Kentucky, Lexington, Kentucky, during the middle of February, 1954. An invitation from the Brevard Music Camp by James Pfol of Davidson College, Davidson, North Carolina, Camp Director, was accepted for July 18-19-20, 1952, when a program designed especially for college band directors will be planned.

"The FSU Faculty Brass Quartet, composed of Robert Braunagel and Eugene Crabb, trumpets and Bob White, baritone horn, with William Cramer, trombone, presented the following program on Saturday morning: (1) King's Fanfare (des pres-ed. W. Cramer); (2) Canzona alla Francese (di Macque-ed. W. Cramer); (3) Finale, Opus 18, No. 2 (Beethoven); (4) Toccata (Haines); (5) March & Fugue (John Boda); (6) Quartet No. 4 (Ramsoe); (7) Suite for Brass (Bergsma).

Thanks, Bob Braunagel, for the fine report. We both SEE and HEAR you had a grand time!



These directors attended the first Southern Division meeting of the CBDNA, which was held at Florida State University, Tallahassee, Florida, January 18-19, 1952. (Third row—L to R): Frank Prindl, University of Kentucky, Lexington, Kentucky; Harry Holmberg, Florida State University, Tallahassee, Florida; Harold Atkisson, East Kentucky State, Richmond, Kentucky; J. W. Worrel, University of Kentucky; Richard Feasal, Stetson University, Deland, Florida; Warren Lutz, University of Kentucky. (Second row—L to R): Christian Kutschinski, North Carolina State, Raleigh, North Carolina; Charles Magurean, University of Mississippi, University, Mississippi; Lawrence Intravala, West Virginia University, Morgantown, West Virginia; Carleton K. Butler, University of Alabama, University, Alabama; David Herbert, Alabama Polytechnic Institute; Charles Bentley, Auburn, Alabama; Dwight Davis, Natchitoches State College, Natchitoches, Louisiana; Dana M. King, Georgia Teachers College, Collegeboro, Georgia; Reid Poole, University of Florida. (First row—L to R): Karl O. Kuersteiner, Dean, School of Music, Florida State University; Harold B. Bachman, University of Florida, Gainesville, Florida; Fred McCall, University of Miami, Coral Gables, Florida; Robert Braunagel, Florida State University; Henry Wamsley, Mississippi State College, State College, Mississippi. Lyman Wiltse, University of Tampa, Tampa, Florida, attended but was not present when the picture was snapped.

Choral Section



Address all Correspondence to The School Musician, Choral Editor

CONFESSIONS of a Choral Director

By *Edward H. Hamilton*



Edward H. Hamilton

I WAS YOUNG AND AMBITIOUS ONCE. I lived for music. Twenty years teaching in an average city high school, supervising vocal music in the secondary schools, running a private vocal studio, directing a large church music program, directing a summer music camp, directing community choruses and participating in state and regional music education activities have mellowed the ambition and aged the youth. A good liberal arts and conservatory training was the background for a philosophy that music was an experience to be indulged in by the talented few and that hard daily drill was the price of success. Perfection was the ultimate goal. Now we believe that music is for everybody; that anybody can learn to sing; that any good teacher can teach music with a little music training. Perhaps some experiences that have had a profound effect on this teacher's growth might be of interest to those in the "young and ambitious" stage.

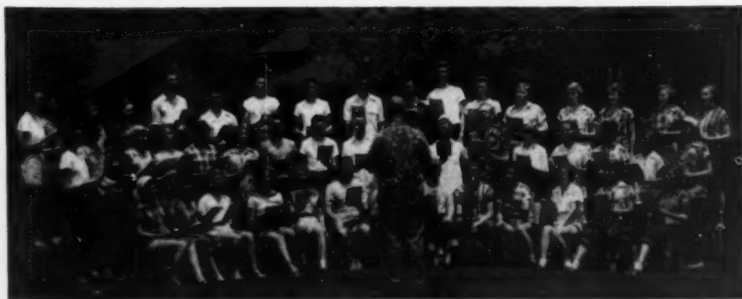
When I first started teaching I was told to win a state contest if I wanted to make a name for myself. Well,

that's what I wanted. In my first high school I inherited glee clubs of thirty-five girls and thirteen boys. In order to enter the state contest we had to have a minimum of sixteen singers in each glee club. To get more boys I went to the study hall and asked for volunteers. My canny mind reasoned that I could use three dummies to fulfill the requirements. We worked hard until Easter vacation. During that week I spent eight hours a day in a cold building working on numbers for choir, boys glee club, girls glee club, mixed quartet, boys quartet, girls trio, soprano, tenor, alto and bass solos. The incentive of a trip to the state contest offset the rigid discipline and perfection of performance demanded of the students.

What a victory! We won everything but the tenor solo and even tied for first place in that event. I had made a name for myself. Or had I? The let down was terrific. All the beauty of tone, perfection of rhythmic patterns, interval study, interpretation seemed to become unimportant when there were no more contests to attend that year. The music meant

nothing to them except as a means of winning a contest. It became evident that the incentive was out of proportion to other values expected. The singers just "rested on their laurels".

I did a mean trick. On the sly I put burrs in their laurels. The famous Westminster Choir came to town. The depression was on and the manager needed to fill up some empty seats. He sold the tickets to the chorus at half price. Every member of the glee clubs heard this wonderful a cappella singing. The explosion came the next day. "We want an a cappella choir". Just like that. Strangely enough, in trying to sing that type of music, the students discovered that it was necessary to learn some music fundamentals. Vocal techniques and the language of music became more important and more interesting as the singers began to realize the possibilities of self expression through the songs. And what about contests and the intensive work necessary to win? Oh, yes, we kept on, but the incentive seemed to change: Taking a trip, hearing other groups with a more critical musical ear, meeting other singers, plus the joy of singing with them in a big festival chorus seemed to take precedence over the winning angle. We even took a trip to the last National Contest-Festival in Saint Louis. Sixty three people on a thirty seven passenger bus for twenty-seven hours. Music, music, what folly we commit in thy name. The dual shame of being the



With nature's beautiful backdrop as a setting, Mr. Hamilton conducts the senior chorus of his famous Smoky Mountain Music Camp, which is held each summer in the Smoky Mountains of Tennessee.

smallest choir present and attaining the average III rating (*that was good in the days when adjudicators were not afraid to really adjudicate*) did not mar the tremendous thrill of meeting and singing with thousands of other students from every state in the union. They had learned of more important values.

Sometimes the sidelights of music teaching are more interesting than the main act. One of the three "dummies" who came from the study hall to fill up the first glee club developed one of the finest bass voices in Tennessee. Later he earned his own way through a conservatory and was ready for a promising career. He even went to Europe, but at the bidding of one named Herr Hitler. Several years of facing this kind of music was not conducive to better vocal production. At the close of the war, he went back to music. After singing minor roles with an opera company for two seasons, he decided to earn a decent living for his family and finally be-

came a disappointed salesman. Well, we tried. The real moral of this story is; *never belittle what you get out of the study hall*. There is more there than meets the eye.

Alas, the a cappella choir did not grow. Each year it improved in quality but not in quantity. There were never enough boys. Rigid physical education requirements, so-called "core subjects", an R.O.T.C. unit, plus extra fees for a fifth subject seemed to leave the choir on the sideline. Of course, the fact that only a few people were interested in this type of singing might have had something to do with it.

An old saying came to mind. "*When you can't beat them, join them*". I joined the R.O.T.C. The commanding officer had a daughter who studied voice with me. (Sometimes more benefits for mankind can be achieved in a man's home through his wife and children than in his office.) The result was four R.O.T.C. Company Glee Clubs, each meeting twice a week on off-drill days. Nearly two hundred boys responded, primarily because points won in Glee Club vocal competition counted in the annual R.O.T.C. Company competition. Subtle use of better music had an interesting effect. At first the boys "swallowed this pill" because they thought better songs helped win for the company. For the director the big thrill came when the boys would request these songs because they got a "kick" out of singing them. What's that famous quotation—"music hath power to soothe the savage breast"? However, the basic repertoire was built around music boys like to sing. When a number was discarded, it was because the boys themselves realized it was not worth singing. The first result of this experiment was improved singing in assembly. The school principal was astounded when he began to hear tenor and bass harmony from the two thousand students. Training of six or seven accompanists each year was another outgrowth of an enlarged program. Many of these pianists later took up church organ playing and music teaching as well as professional accompanying. The primary steps for these careers were taken as class room accompanists. The community service of these people cannot be recognized too much or too often.

The demise of the a cappella era was sudden and final. We continued this type of singing and even encouraged it in churches that were encumbered with organists of over ripe vintage, but we found that too much good music seemed to have piano accompaniments attached. The a cappella choir ceased trying to imi-

tate the robed collegians and became just a high school chorus. Even though the total school population dropped from twenty-three hundred to sixteen hundred, during the same period of time the vocal department increased from less than one hundred students to four hundred and fifty. This was partly due to the fact that out of two hundred boys one is bound to find some tenors. As a matter of fact, after proper voice training, it was found that more tenors than basses had been born in our community.

During a fall concert several hundred people were turned away after the fire chief nearly arrested the principal for allowing so many standees. With four hundred ticket sellers, what would you expect? More parents, of course. It is interesting to note that gradually the audiences were composed more of the musical patron variety than just parental captives for a night.

A boy named Jim walked into the music room one day. "I want to sing", he announced. "Why don't you join an R.O.T.C. Glee Club"? "I don't want to join that blankety blank organization", said Jim. "Okay, just come in and practice with them". The boy had one of those sweet tenor voices. However, that was deceiving, for he had been kicked out of every high school in the county. He was "the tough" from Happy Hollow. He was soon placed in the Senior Chorus with the understanding that he had to get along with his teachers and other students if he stayed. Somehow he managed to stay in school, because he loved to sing. His father was on WPA and Jim, with his whole generation, was being reared with the WPA philosophy of life. "Why should I work when the government will take care of me"? We tried to offset that insidious doctrine by giving as much responsibility to each chorus member as he was willing and able to take. Gradually a standard of dependability was established. When a member signed up for a job, he learned that he must carry out his responsibility or suffer the displeasure of the group. No one got a responsibility without signing up for it. Jim learned to take his responsibilities seriously.

I was conducting the all-state chorus besides music to chaperone the boys. After the concert I had a chance to go to New York. The boys were in the YMCA gym for the night. Calling them together I asked them if I could go and depend upon them to behave properly. Of course they could. After some discussion we agreed on regu-

(Turn to page 44)

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1952 MENC CONVENTION AT PHILADELPHIA MAKES HISTORY

Ralph Rush New Pres.

10,000 Directors-Teachers Students Listen and Learn

An outstanding slate of officers was elected Tuesday, March 25, at the 13th Biennial Meeting of the Music Educators National Conference at Philadelphia, Pa. Elected to office for the next two years were: Ralph Rush, President; Marguerite Hood, Ann Arbor, Michigan, Vice President (and retiring president); William McBride, Columbus, Ohio, 2nd Vice President; Grace Anne O'Callaghan, Atlanta, Georgia, Member-at-Large; William Sur, Lansing, Michigan, Member-at-Large; and Paul Van Bodegraven, New York, N. Y., Member-at-Large. The greatest percentage of the officers are from universities or colleges.

48 States Represented

Every state in the nation was represented. Conferees came by train, auto, plane and bus. Two brave South Dakota students, from the State Teachers College, traveled 1,700 miles one way by bus, traveling two days and two nights to attend. By name they were LaVonne Smart (19) and Joan Strader (21). Both agreed it was worth the long, hard trip.

Sessions Well Attended

Every session, general or sectional, was well attended. One of the outstanding addresses given at a section meeting was by William H. Cornog, Principal of the Central High School, Philadelphia. He addressed the section on "Music in the Senior High School."

Joliet Band Stops the Show

When the 85-piece Joliet Grade School Band finished its last number before a capacity house in the Main Ballroom of the Bellevue-Stratford Hotel, the audience burst forth with the longest applause of the convention. Charles S. Peters, the colorful conductor, was called back time after time to take bows. The audience was satisfied only after Director Peters played an inspiring rendition of John Phillip Sousa's "Stars and Stripes Forever."

Among the hundreds of "bravos" and "wonderfuls" that followed was a statement by Jesse Lasky, famous Hollywood producer, who is currently building his great picture, "The Big Brass Band." He said, with noticeable emotion, "Amazing, simply amazing!"

Ill. Unit Catholic M.E.A. Convention—Inspiring

On March 24 and 25 several hundred Catholic music educators gathered at Chicago's Morrison Hotel for the Illinois state convention. The sessions, featuring many distinguished speakers and student groups, were climaxed by a stirring concert performance by the Chicago Catholic High School Music Association.

Snap-Shot Entry



This Snapshot Contest entry was made by C. D. Robinson, 551 Lyndhurst Street, Dundedin, Florida. Though the boy with the dark glasses is blind, he wins many contests with his guitar and wonderful singing voice. His buddy (unidentified) has moved away to Texas.

U. of Wis. Starts New Music Recreation Course

The School of Music at the University of Wisconsin has added a new course to the curriculum for the second semester, planned especially to help students majoring in recreation.

The course is "Music in Community Recreation," which will explore the significance of recreational music in the life of the individual. It will be open to Music and Recreation majors, and others, with the consent of Professor Robert Petzold who will teach the course.

NBC Network To Carry "St. Matthew Passion" On Good Friday—April 11

The Los Angeles Bureau of Music's traditional Good Friday program by its combined adult civic choruses will again be broadcast over the coast-to-coast NBC network it has been announced by J. Arthur Lewis, city music coordinator. This year's Good Friday broadcast will highlight portions of Bach's mighty "St. Matthew Passion" sung by some 500 members of the 13 adult choruses under the direction of Carlton W. Martin. Release time of the Good Friday broadcast on April 11 will be set later.

In May or June the choruses and orchestra will present the entire work—one of the all-time musical masterpieces—in concert form as part of the Bureau of Music's annual spring music festival. For both the broadcast and concert performances an accompanying orchestra will be supplied in cooperation with Local 47 of the American Federation of Musicians and the Music Performance Trust Fund.

Philip Maxwell Announces Music Festival Plans

Rise Stevens, Metropolitan Opera star; Paul Laval, conductor of the Cities Service Band of America, and Will Rosser, 85-year-old Chicago music publisher and composer, will star in the 23rd annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., and directed by Philip Maxwell.

An audience of 80,000 is expected to witness the spectacle in Soldier's field on Saturday night, August 23.

Henry Weber, general musical director of W-G-N-Mutual, and Dr. Edgar Nelson, again will be general musical and choral leaders in the Festival. Capt. Howard Stube and Fred Miller, who have been identified with the event since 1930, will be back as general instrumental director and field supervisor.

Eighteen preliminary festivals will be held throughout the United States prior to August 23. The first of the eighteen will be conducted by the Buffalo (N. Y.) Evening News and affiliated radio and television stations; the second preliminary will be held in Spokane (Wash.), sponsored by the Greater Spokane Music Festival association and the Spokesman-Review. Preliminary winners will compete in the contest finals on August 23.

Persons wishing information concerning the Festival contests should write to Music Festival Headquarters, Room 468, Chicago Tribune, Chicago 11, Ill.

A Cannon Backfires In 1812 Overture

In the thunderous climax of Tchaikovsky's *Festival Overture, 1812*, cannon (or cannon sound effects) have been booming forth for 70 years. In Rochester last week, the gunfire brought down some trophies. As the Rochester Philharmonic Orchestra reached the firing point, and cannon roared offstage, the audience in Eastman Theater was astonished to see a cloud of duck feathers float down from the ceiling. The orchestra people hastened to explain that it was no part of the program. Their best guess: "Franksters who knew music and the catwalks."

Connecticut MEA Announces Two Festivals

by Gordon E. Hoyt

The Connecticut Music Educators Association will hold two major music festivals this spring.

April 15 . . . Orchestra Festival at Winsted. Betty Sonier will be the Hostess and Chairman. Three outstanding men will act as adjudicators. They are these: C. Paul Herfurth, East Orange, New Jersey; Dr. Norval Church, Columbia University; and Paul Van Bodegraven, New York University.

May 17 . . . Band Festival at West Hartford. Frank Groff will act as Host and Chairman. The adjudicators will be announced later.

Boys Choir Has Unique Annual Tradition

It was just an average busy week for the 64 students of the Columbus Boychoir School at Princeton, New Jersey. Their mornings and afternoons were full of the traditional chores of schoolboys 9 to 14: geography and long division, plus Latin for the older ones. But twice each day the boys broke off for subject No. 1, Singing Practice. And at week's end, 57 of them climbed into a bus and rolled off to Philadelphia for a children's concert with the Philadelphia Orchestra.

The founder and director of the Boychoir is a onetime Columbus, Ohio, choir-master, Herbert Huffman.

By now the Boychoir has some campus traditions of its own. Birthdays are celebrated with paddlings, while the paddlers solemnly intone the *Song of the Volga Boatmen*. New soloists get their heads dunked in the nearest basin "to reduce swelling."

NAMM Makes National Music Week Poster Available to Teachers

"The National Association of Music Merchants (NAMM) will make the National Music Week poster shown here available to all music teachers and directors," says William A. Gard, Executive Secretary of NAMM.

This beautiful 17" x 22" free poster is printed in light blue, black, and white. It has been designed for the purpose of calling the American public's attention to Music Week, through placement in schools, libraries, post offices, and other public buildings.

Teachers and directors may get their free copy from their local music merchants who are members of NAMM.

Band Directors Wanted

The following announcement appeared in the January-February issue of *The Director*, official bulletin of the Arkansas School Band and Orchestra Association:

"The following schools, according to directors who teach close by, want band directors and so far this year have not been able to find people to fill the places: Harrisburg, Cash, Carraway, Kaiser, Monett, Marion, Earle, Gravette, and Hughes. All are in Arkansas.

Capital University Starts Annual Anthem Contest

Everett W. Mehrley, Contest Secretary, has just announced that Capital University Chapel Choir Conductors Guild's annual anthem competition is open to all composers. Anthems should be suitable for average church choirs. Contest closes September 1, 1952. For complete contest rules, please write to Everett W. Mehrley, Contest Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

Northern Illinois Grade School Orchestra Association Holds 5th Annual Festival in Wheaton

Music was the order of the day in Wheaton, Illinois, on Saturday, February 23, when the big fifth annual Northern Illinois Grade School Orchestra festival drew more than 800 young musicians to the well-known college town west of Chicago. The hundreds of grade school and junior high musicians who made an all-day affair of the festival represented 16 communities in the Northern end of the state, including a number of Chicago suburbs and Fox Valley cities.

It was a big day for the 800 orchestra players, for their teachers and supervisors, and for parents and friends who kept the Wheaton High school auditorium filled all day, as solo and ensemble events, individual school orchestra concerts, and a big evening festival concert ran off on a carefully-planned schedule. Soloists and string ensemble players played until noon, the 16 orchestras took their turn in the afternoon, and at 7:30 a huge 135-piece festival concert orchestra filled the stage which was made up of specially-selected musicians from all of the participating schools.

Sponsor of the festival was the Northern Illinois Grade School Orchestra asso-

ciation, of which Edward F. Wencil is president.

Participating directors include Mr. Wencil of River Forest, Mr. Suppiger of Maywood, Marie Goyette (Berwyn, District 98), Grace Peacock (Wheaton and Elmhurst), Marvin G. Nelson (Oak Park), Vincent Langlitz (East Aurora), Rosalind Wallach (Des Plaines), Florence Dangremond (Chicago Heights), John Svoboda (Downers Grove), B. G. Fred (Barrington), Robert Sheehan (River-side), Marion Laffey, Jean Morgan and Marvin Cornwall (Elgin), Benjamin A. Purdom (Argo-Summit), Henry B. Howard (West Chicago), and Sam Barba-koff (Park Ridge).

U. of Michigan Sets Plans For 59th May Festival

Detailed programs for the six concerts of the 59th Annual May Festival at the University of Michigan, to be held May 1-4 in Hill Auditorium, have just been announced by Charles A. Sink, president of the University Musical Society.

Free Poster to Directors and Teachers



Superintendents and Band Directors Join in Grade School Band Clinic—Lockport, Ill.

A grade school band clinic was held at the Taft school auditorium on Saturday, March 1.

A grade school band clinic may not be unusual news, but what is news is the fact that this clinic was originated by the combined superintendents and band directors of six schools.

The High School Band, under the direction of Ernest O. Caneva, played each of the grade school bands' contest numbers. Each superintendent and band director, together with their entire band, listened and studied their parts carefully.

When playing a particular band's three contest numbers, Mr. Caneva used only the exact instrumentation that the grade band used. The results of this clinic were so successful that plans are already being made for a Fall sight reading clinic, and a second contest clinic for the spring of 1953.

All superintendents and principals agreed that the clinic was educationally sound and should therefore receive funds from the various boards of education to defray expenses.

Mid-Winter Clinic—U. of Wis. Draws 1,800

Each year the annual University of Wisconsin Mid-Winter Music Clinic attracts many hundreds of teachers and students to its three day sessions. The Clinic was held on the Madison campus of the University January 10, 11 and 12. The program was designed to give an opportunity for an exchange of ideas, to stimulate thinking on problems of the music educator and to hear what organizations from all classes of schools are doing. The accent was inspiration as well as information and instruction.

All the University of Wisconsin School of Music organizations presented concerts during the course of the Clinic. The University of Wisconsin Concert Band was under the baton of Raymond F. Dvorak. Richard C. Church conducted the University of Wisconsin Symphony Orchestra and Paul G. Jones and Helene Blots directed the University A Cappella Choir, Men's Chorus, Mixed Chorus and the Women's Chorus.

Statistically the results of the Clinic showed there were 422 teachers and 304 students attending the sessions. The total of music educators participating in the program of the Clinic was 62 and total number of students in the program was 999. Over 40 exhibitors were representing concerns at the Clinic and displaying the very latest in music merchandise and materials. The tabulations showed the grand total involved in the Clinic to be well over the 1800 mark.

This is one of the services offered to the music educators in Wisconsin. The Clinic is sponsored by the University of Wisconsin School of Music, School of Education and the University Extension Division in cooperation with the Wisconsin School Music Association and the State Department of Public Instruction.

Superintendents Back Directors in Clinic



This is the group of superintendents and band directors that joined forces to present the unique and highly successful grade school band clinic at Lockport, Illinois. (Directors, seated L to R): W. H. Reed, Fairmont Band, New Lenox Band, Rockdale Band; James D. Kindred, Lockport Central School; John M. Leedom, Taft School; Herbert L. Tatroe, Lockport High School; Ernest O. Caneva, Lockport High School. (Superintendents, standing L to R): Alvin F. Hill, Superintendent, Fairmont School; Boyd R. Bucher, Superintendent, Lockport Central School; D. W. Wheately, Superintendent, Taft School; Forrest L. McAllister, Editor and Publisher, The School Musician. Attending the clinic but not in the picture were these: Otto Mattei, Chaney Grade School; Rosemary Jeans, Ludwig Grade School; James J. Monge, Chaney Grade School; Angela Downing, Ludwig Grade School.

VanderCook College Plans Big Clinic May 17 90 High School Musicians in Clinic Band

One of the finest Student Clinic Bands ever assembled, composed of 90 carefully chosen High School Band members, is now being organized for the May 17 Band Clinic in Chicago sponsored by VanderCook College of Music. These 90 talented High School Band members will be selected from schools in Illinois, Indiana, Michigan and Wisconsin, within a radius of 75 miles from Chicago. This band will enjoy playing much of the best and latest band music published, under the batons of many of our finest Conductors and Composers.

The entire day of May 17 will be a gala event in the lives of these 90 High School musicians. Besides playing in a superb clinic band under the direction of nationally-known Conductors and Composers, these High School musicians will be treated royally throughout the entire day. Special medals will be awarded to each member at the end of the session. It is planned to include, free of charge, the nation's No. 1 musical entitled, "Guys & Dolls" at the Shubert theater in the evening.

Band Directors will particularly enjoy this practical Band Clinic because they will hear:

1. The very finest and latest band music in print that they will want to use both during the Summer months and next Fall. This music will be the type that all bands, including Class C and D, can use and enjoy.

2. Outstanding Methods for Beginning Bands. This is an opportunity to get acquainted with other highly successful Methods.

3. Football Music that will help solve the director's Marching Band problems next Fall. Twenty Complete Football Pageants will be given, free of charge, to each Band Director attending the Clinic.

The entire Clinic is free to everyone, and has the sanction of the Illinois High School Association. There will be no rehearsals preliminary to the Clinic.

All High School Band Directors who are interested in sending one or more of their outstanding High School Band members to participate in this Clinic Band May 17 may write to Lee W. Petersen, VanderCook College of Music, 1655 Washington Blvd., Chicago 12, Illinois, for complete information and an application blank.

Dr. Roy Harris to Conduct String Teachers Clinic

The third annual Cumberland Forest Festival, originated by Dr. Roy Harris as a nine-week study session for string instrumentalists, will be held June 23 to August 23 on the mountain-top campus of the University of the South, Seawance, Tennessee. Open to serious string students at all levels of achievement, the Festival is jointly sponsored by three schools, the George Peabody College for Teachers, of Nashville, Tennessee, Pennsylvania College for Women, Pittsburgh, and the University of the South. It represents Dr. Roy Harris continued effort to relieve what he regards a critical shortage of fine string instrumentalists in this country.



Judy Lee

The TEENAGERS

Section

By JUDY LEE

A REPORT FROM WASHINGTON HIGH

By Mary Rimerman
Teenage Reporter
Washington High School
Sioux Falls, South Dakota

Dear Judy:

I was looking through The SCHOOL MUSICIAN the other day and came across your article. It impressed me so much that I read it to our band. No need to say the response was unanimous. We're for your idea of a Teenage Section wholeheartedly!

I am your Teenager Section reporter from Washington High School. Just about everything you said about yourself goes with me. I play first cornet in our band and also in dance band. I have my fill of clubs, and quite a bit of work on the outside of school in a radio station as record librarian and announcer. I love all kinds of music except hillbilly and polkas. I guess that about sums up most of me.

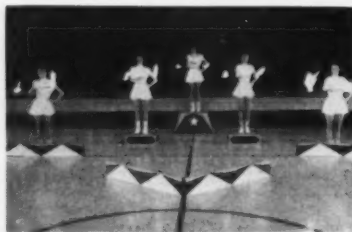
The story of the Washington High School Band is one of extreme interest. It was first organized in 1930. The director then was Art Thompson. From 60 pieces it has grown into a well-proportioned 120-piece outfit, representing over 2,000 high school students. The present director is Mr. Ardeen Foss, a genuinely delightful fellow with a fresh concept of teaching music.

Mr. Thompson, "Art" as the kids always called him, was one of the most outstanding personalities the band world has produced. He was "band" from start to finish. To him, his high school band was what he lived for. Each of his bands had that particular sparkle, a special sharpness and flash and perfection that made them so outstanding. Both on the stage and on the march, Thompson's

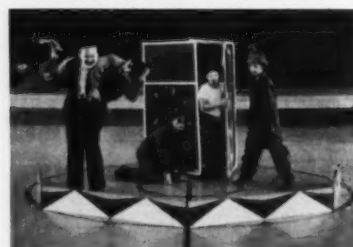
(Turn to page 45)



Shown here is the 60-piece concert organization of the Esther High School of Esther, Missouri, directed by Thomas H. Goodpaster. This group is truly a "show" organization, presenting an annual Summer Circus-Review, with clowns, tumblers, fire twirlers and black light presentations. Its membership group has performed for major fairs and conventions throughout the southeast part of Missouri.



These girls constitute one of the few organized twirling teams in southeast Missouri, and are trained by Thomas H. Goodpaster. They have performed their brilliant "Pinwheels of Fire" routine and the beautiful "Blacklight Ballet" before over 25,000 spectators in five months' time.



Here is a picture of one of the big clown productions as presented by the Esther High School Funsters. The boys who comprise this group are an important part of the annual Summer Circus-Review, and are trained by the director.

Esther, Mo. Schools Offer Unique and Varied Program

Every summer, as a part of the Vacation Music Program, the Esther, Missouri, School Music department, under the direction of Thomas H. Goodpaster, builds, rehearses and presents a full-scale Circus-Review, using a new theme every year. The show not only uses the talents of the 60-piece concert band, but combines with it the offerings of many other members of the student body.

The show uses concert numbers as well as a large helping of show music, and presents as features such groups as the Esther High Pyrettes, a majorette team who thrill audiences with their flaming baton routine, billed as the Pinwheels of Fire; The Funsters, a group of clowns who keep the spectators laughing with their antics and productions such as the Hot Box, Firecracker, Clown

Camera, and Hector the Horse, not to mention Tillie, the Tumbling Tiger, in her tight rope act, barrel rolling, and leap through the flaming hoop of fire.

An outstanding attraction of the show is the Blacklight Ballet given by the Pyrettes, dressed in special uniforms. The girls use flags in their presentation and work to the rhythm of a slow boogie.

The idea has proved highly successful in view of the incentive and progress of the students, who have presented their show to over 25,000 spectators in only 5 months' time.

Later, during the school year, the show is broken down into acts and presented indoors at various home basketball games as a between-game entertainment feature.

Already plans and ideas are on paper for next season's show, and all indications point to a new and bigger event.

The "Voice of the TEENAGERS"

Bill T. from San Antonio, Texas . . .
"I like your idea of the ten top
marches of the month. I shifted the
order some though."

L. S. from Davenport, Iowa . . .
"Why is it that some teachers get so
mad when we are a little late to one
rehearsal?"

Danny C. of Kokomo, Indiana . . .
"Wish you could see my new cornet
and case. It sure is a dandy. Look out
solo contest, here I come."

Elizabeth J. from Charlotte, N. C.
... "What we need is more practice
space!"

Dean D. from Chicago, Illinois . . .
"My dad tells me we used to have national
school band contests. My question is—what
happen?"

SANDPOINT RADIO BROADCAST TOPS!

By Barbara Lindsey
Teenage Reporter
Sandpoint Bulldog Band
Sandpoint, Idaho

Hi Guys and Gals:

I'd like to tell you about the radio
program put on by our band to help
put over the idea of our need for
a new school. First on the program
was the fanfare by our special radio
band. It went on then with several
announcements. Again the radio band
played a selection called *Say it With
Music*. Following this was a scene
taken from the music room in Priest
River. This school is also trying to
obtain improvements for the school.
There were also student reports from
our own band, the announcer again
cutting in with some more announce-
ments. Next came a fine selection from
the Sandpoint High School Junior
Chorus. There were several more
announcements and a tune from our
dance band, "The Men About Town."
This was followed by more announce-
ments, which ended the 30-minute
show. We think it helped prove the
need for the school, as the bond issue
was passed.

That's all for now, but I'll be back
next month with more data on the
activities of the Sandpoint High
School Music Department.



This attractively-uniformed band is from the Blissfield High School in Michigan. Their enthusiastic director, Mr. Gil Blanks recently wrote a fine feature article for The SCHOOL MUSICIAN called "Let's Teach Our Administrators the Value of Music." It was good tool . . . J. L.

TRAVELING BAND

By Beverly Kerbawy
Teenage Reporter
Blissfield, Michigan, High School

This year our 81-piece Blissfield,
Michigan, High School Band was bril-
liantly arrayed for its round of activi-
ties.

The band played at the Michigan
State Fair and the county fair. We
played at all of the home football
games, adding color and sparkle to
the evenings' activities. We also took

part in the Annual Band Day in Ann
Arbor. The band was chosen, with
four other bands, to lead the other
93 on the field, for the gala half-time
ceremonies. The Band will also par-
ticipate in band festivals in neigh-
boring towns, and district band fes-
tivals in Lansing, Michigan, and the
state festival in Lansing. The Band
is under the capable leadership of
Gil Blanks, who has his Bachelor's
degree from Michigan State Teachers
College, his Masters from the Univer-
sity of Arizona, and is now working
on his Doctor's during the summer.

Variety Group Makes Hit At Hudson High - N. Y.

This year, for the first time, the
music clubs of the Hudson High
School, New York, are presenting
what has been named "variety enter-
tainment." The group was organized
to fill a demand for music programs
by the department, in such places as
churches, lodges, and other such loca-
tions to which space would not permit
taking the full band and choir.

The group is composed of a 13-piece
band, a 20-voice girls' ensemble, boys'
quartet, and soloists. Combining the
girls' ensemble, boys' quartet, and
some of the boys in the dance band,
they have a mixed choir to sing four-
part mixed arrangements. All vocal-

ists are also members of the full
choir.

The group has been enthusiastically
received in its initial appearances, and
the students are looking forward to
a continuance of the program. Public
appearances, past and future, will be
for the Masonic Lodge, Methodist
Church, Fortnightly Club, assemblies
in senior and junior high school, an
exchange assembly with one of the
neighboring schools, and a trip to the
Veterans' Hospital nearby.

The dance band plays for dancing
after all basketball games, and also
appeared at the Victory Dinner of
the Columbia Memorial Hospital. The
girls' and boys' vocal groups also pre-
sent programs on occasion.

The director of this fine idea and
group is Mr. R. Steele Phillips.



This fine looking entertainment group is made up of the Dance Orchestra and Girls' Ensemble from the Hudson High School, Hudson, New York.

TEN TOP MARCHES

ARE THESE THE TEN MOST POPULAR MARCHES BEING PLAYED BY HIGH SCHOOL BANDS FROM COAST TO COAST EACH MONTH? SEND IN YOUR VOTES

**For
MARCH, 1952**

Oh brother! Did I ever pick them wrong!

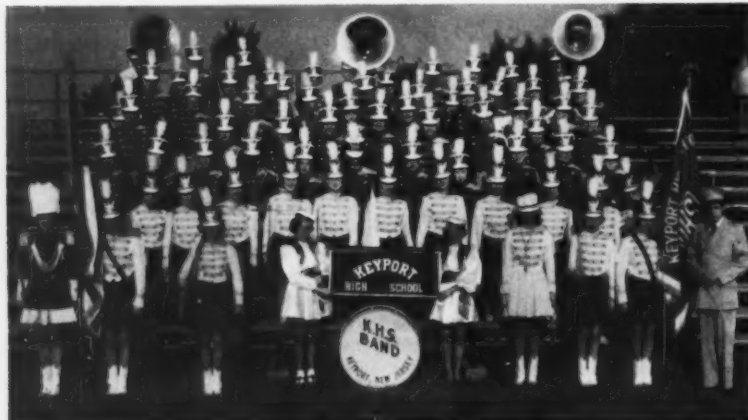
Here is the way the votes tabulated for the month of March. You will notice some new names.

1. Stars and Stripes Forever...Sousa
2. Men of Ohio.....Fillmore
3. Hail DetroitL. Smith
4. Sempre FidelisSousa
5. New ColonialHall
6. FootlifterFillmore
7. ThundererSousa
8. Officer of The Day.....Hall
9. My HeroAlford
10. Military EscortBennett

Well, there they are, gang. They are listed in popularity just the way you voted for them.

Now get out those 2c post cards and send me your choice of the 10 Top Marches of the Month for April. Remember, for each signature on card or letter, one vote is recorded for your list. If you send one letter with one hundred signatures, that's one hundred votes for your list.

O. K. Let's have them. Please send your votes direct to me. Mail to Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois. . . . J.L.



"Here is the picture of our Keyport, New Jersey, High School Band that helped to welcome home Captain Kurt Carlson, master of the 'Flying Enterprise'."—Gordon McLeod.

SALUTES CAPTAIN OF The Flying Enterprise

**By Gordon McLeod
Band Reporter
Keyport, New Jersey**

It was a bright sunny Saturday afternoon when the Keyport High School Band took part in their most exciting event in its three year history. The band was one of sixty units participating in the welcome home parade staged for the return of Captain Henrik Kurt Carlson, Master of the "Flying Enterprise" recently at Woodbridge.

The participating units included fifteen organizations, school, and armed forces bands, military detach-

ments, boy and girl scouts, veteran groups, service clubs and various civic organizations. The population of the town swelled to 100,000 people who had come to witness the great spectacle.

The parade got under way shortly after two o'clock with the wailing of sirens resounding through the town. The parade was led by the Woodbridge High School Band followed by the open limousine of Captain Carlson and Mayor Hugh A. Quigley of Woodbridge followed in turn by other cars. The Keyport Band, previously scheduled to follow the cars was transferred to a place near the mid-point of the one mile long

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"TEEN-O-QUIZ"

**For
APRIL 1952**

Can you give the English definition of these twelve musical terms? Answers are immediately below but upside down. Score yourself five points for each correct answer. You're tops if you make 50 to 60. 35-45, just so so, 20-30, better study a little harder; 5-15, oh brother!

- 1. Allegretto
- 2. Andante rubato
- 3. Legato
- 4. Non troppo allegro ma giocoso
- 5. Allegretto con moto
- 6. Andante semplice
- 7. Legato e con molto espressione
- 8. Poco piu mosso
- 9. Allegretto grazioso
- 10. Andantino
- 11. Leggiero
- 12. Quasi

- 1. Moderately fast (slower than Allegro)
- 2. Flowing and flexible
- 3. Smooth
- 4. Not too fast but rally
- 5. Not too fast, with movement
- 6. Flowing and with simple feeling
- 7. Smoothly and very expressive
- 8. A little more movement
- 9. Not too fast, gracefully
- 10. Not too slowly (slightly quicker than Andante)
- 11. Lightly
- 12. In the manner of

Who Is YOUR TEENAGE REPORTER?

Keep material coming! I need pictures, stories, news releases, quizzes, riddles, drawings—oh, just about anything that you think teenagers would like to read.

Have you appointed or elected the Teenager reporter for your school yet? Please do this soon, for we want to carry news stories on your Music Department. Remember, I only know what I receive.

Any new ideas on the Teenager section?—J.L.

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois.

Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

Outstanding Ability



Vice President of the Union Pacific Railroad Drum and Bugle Corps, A. J. Seitz, is shown presenting majorette Joan Posekany a medal for outstanding ability as a majorette with the unit. The photo was taken during an annual party held in Omaha.

Hershey Junior College Responds With "Sweet" Opinion on Majorette Dress

Maynard Veller of the All American Drum & Bugle Corps and Band Association was requested by that organization to take a survey into the proper dress of the great American Majorette. After making a request to Majorettes and Parents and all concerned to give their opinions per a questionnaire; there has been some interesting response to date. The following answer to the report is not a complete summation but a very interesting one to note. Mr. Ronald Goodman, of Hershey Junior College (The home of the Hershey Candy Bar), submitted Mr. Veller's questionnaire to the entire student body and the following was the result:

1. Do you think majorettes should wear a skirt?
Yes, 100%.
How far above the knee should the skirt be?
6 inches, 30% 2 inches, 5%
8 inches, 15% 7 inches, 5%
4 inches, 15% 14 inches, 5%
3 inches, 10% 12 inches, 5%
1 inch, 10%
2. Do you think majorettes, in general, wear too scanty uniforms?
No 100%
3. Are you in favor of a sleeveless uniform?
No 76%
Yes 24%

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Judges and Teachers Organizations Being Formed!

After five years of planning, the NBTA takes pride in announcing that two national subsidiaries are being formed—THE NATIONAL JUDGES ASS'N and THE NATIONAL TWIRLING INSTRUCTORS ASS'N. Both groups are destined to become a predominate group in the world of baton twirling. Both groups are expected to be in full operation by mid-summer.

NATIONAL JUDGES ASS'N

Within months, many contests will be able to employ registered, qualified, NBTA judges, who have become such by passing rigid exams and serving experience-gaining apprenticeships.

The elaborate organizational set-up for this group will run something like this: All contests in the nation, who have received or are to receive official NBTA sanction, will be classified and recognized as follows:

CLASS AAA CONTEST—THE OFFICIAL NBTA NATIONAL held annually in St. Paul.

CLASS A contests—Open national contests and official NBTA state events.

CLASS B contests—Open state contests.
CLASS C contests—Divisional, own age contests, local contests, etc.

(Note—The above is approximate as actual breakdown is not available for publication at this time.)

Only NBTA registered judges will be used at these sanctioned events. To become a registered and recognized judge a person will, by passing a preliminary written exam, serve an apprenticeship by judge and clerking at a given number of CLASS C contests. Upon successfully doing this the apprentice will graduate into

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Long and Short



Pictured here is the "long and short" of baton twirling on the West Coast. LONG—Jo Burdick, Anaheim, California, majorette of Fullerton Junior College. SHORT—Suzanne Saunders (5 years old) student of Bob Roberts, winner of city-wide Los Angeles contest.

Atlanta's 1952 Champions



Pictured here are the 1952 Drum Major and Majorettes of the Atlanta High School Band, Texas. (Center-kneeling) Drum Major Laverne Lawrence. (Seated left to right) Majorettes Sally Kennedy, Gay Grumbles, Jo Ann Bickham, Bebe Davis, Linda Grumbles, and Sammie Joe Shaw. Miss Kennedy is the 1952 "Sweetheart of the Future Farmers of America."

I SAW TWIRLING GROW UP

By Fred W. Miller
Chicago, Ill.

Article No. 4

From now on I won't attempt to stay in exact chronological order, as I dig into the twirling and twirlers of the present era. Twirling has grown into BIG business. I did a series from the commercial standpoint some years ago for *The Musical Merchandise* magazine, N. Y. City, titled "Baton Twirling Is a Million Dollar Business."

There are hundreds of competitions now, especially in the middle west. Many small towns schedule baton competitions at County Fairs, Carnivals, Band Festivals, Veterans Days affairs, Homecomings, and what have you. The usual affair accepts an entry fee of one dollar, used mainly for judges fees and medals, or cash prizes. Awards are often donated by the Merchants, Lodges, Clubs, and Societies. In fact there is a growing trend toward a huge collection of door prizes for the entrants so that nearly everyone wins something. To keep down the list of champions who take first prizes at event after event, many local committees have arranged contests so that they have two divisions to their shows. One class is for local girls, or in the county—and the other open to all. I have always maintained that twirlers will travel hundreds of miles at the drop of a hat, and they do just that.

It seems that the parents of young twirlers also enjoy the Saturday and Sunday trips no end. A regular fraternity of Fathers and Mothers assemble at these contests—and they now begin to know the fine points of twirling, and woe betide the chairman, or the judge who

doesn't know their technical business. Despite the rare challenge of an irate parent, I find parents rather tolerant, quite fair, and very quick to recognize true championship talent and outstanding ability. Many of them could be judging, and doing it very well indeed. With but a very few exceptions, the sportsmanship shown between contestants is gratifying to behold. I actually enjoy the judging work that I have time for.

Among today's twirlers there are some outstanding girls. One without question is the popular, and very scintillating Junior, Miss Ann Nita Eckstrom, of New Carlisle, Ind. She is tops—in any class. Another is the graceful performer Sonie Rogers of Watervliet, Mich. Sonie is smooth, fast, with a large repertoire, and an extremely fascinating routine, and also has a show personality. One of my favorites is Hilda Gay Mayberry, a young girl who has worked very hard at her climb to national recognition. She has a fine marching style, an entrance in a pleasing military manner with excellent carriage, poise, and marches like it should be done. Very graceful, with reserve, confidence, and all the nice things one can really say about a champion twirler.

Another star is Jane Meece, Aurora, Ill. Jane is still developing routines, and never lets up despite the fact that she has been a winner in many of the best contests in the highly competitive middle west circles. She has power, strength, and does not seem to tire—with her strenuous and variegated routine. Among the younger boys there is Lester Nelson, Peoria, Ill. Here is a boy that will be a show stopper in high school, and later in University work. He has fine appearance, military conduct, excellent dress and uniform. A picture lad—if ever there was one. To top it off, he is a technical twirling ace. Lester should go far, and I'm sure he will, for he has the foundation to make top billing in the baton twirling field. Another one of the great boy twirlers is tricky Bill Modlin, Flora, Ill. Bill specializes in speed and trick versatility. He is a constant winner.

For the master of roll technique we are indebted to Bill Sears of Lawrence, Kansas. Bill does exhibitions, teaching, and is consulted as an authority at the big clinics and jamborees. Bill Sears has developed a unique style with one, two, three, and more batons. I think he once expressed his work better than I could ever say it by telling us: "I let the baton do all the work." Another male performer who excels as a twirler, teacher, and promoter is Bill Allen, of Miami, Fla. Bill is responsible for organizing a girls twirling club that outran 1500 members at one time. This is some doing. If Allen excels in any one thing it is his steps, leaps, and roll over stunts; plus sensational high throws. I remember Bill as a wild tossing young lad from Racine, Wis. I thought then, here is a lad that will just be a "thrower," but he has developed in many new ways by practice, study, and his teaching work.

All of the Zarbock family are great twirlers, now headed by Floyd and his sister Naomi. They hail from Wheaton, Ill., where they also stage a fine competition each year. Another fine twirler and promoter is Bobbie Mae Dutton, of

(Turn to page 41)

"Twirl-O-Quiz"

By Maynard Veller, I.B.T.F. Advisor

The IBTF Twirl-O-Quiz is compiled from questions answered by the IBTF FREE informational service and which were asked by twirlers from all over the nation. Send your questions to International Baton Twirling Foundation, 118 E. 7th St., Oil City, Pa. Rate yourself on your knowledge of drum majoring and twirling by answering the following questions. Correct answers appear below.

1. Yes No A good way to identify your baton is to place a small piece of paper, with your name typed on it, close to the ball and cover it with a piece of scotch tape.
2. Yes No Can Stage Fright be overcome?
3. Yes No Several deep breaths taken by the twirler before putting on an exhibition does much to settle the nervousness of the twirler.
4. Yes No You always do a pass around the back before you do an aerial.
5. Yes No There are four common basic ways to do a two hand twirl.
6. Yes No Each type of two hand twirl is practical for certain types of tricks.
7. Yes No When giving the command of Execution in a drill, the drum major always gives the command on the left foot.
8. Yes No Some twirlers have to practice far more frequently than others to do certain tricks, because of the differences in muscle control in individuals.
9. Yes No A good twirler can adjust his twirling to march, swing or waltz music.
10. Yes No Marching in unison was not practiced until the time of Christ.
11. Yes No High School Majorettes in general are taller today than 15 years ago.

Answers:

1. Yes, 2. Yes, 3. Yes, 4. No, 5. Yes, 6. Yes, 7. No, 8. Yes, 9. Yes, 10. Yes, 11. Yes.

THE NBTA SALUTES

By Don Sartell

In recognition of continuous and untiring effort to further the art of baton twirling and its allied arts, the NBTA salutes Fred W. Miller of Chicago, Illinois.

Since 1922 Fred W. Miller has been connected with the music field as a leader. He has served as advertising manager, sales manager and general manager of several drum companies and is currently sales manager of the Slingerland Drum Co. of Chicago.

He was one of the first makers of commercial batons and had a hand in preparing one of the first books ever written on baton twirling. A veteran of World War I, he has been connected with the Chicagoland Music Festival for 22 years.

(Turn to page 39)

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Baton Twirling Section

Learn to Twirl a Baton

Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sartell

This month let's try still a more difficult trick. When done fast it adds flash to any show or contest routine. Many of the nation's top contest twirlers have this trick in their routine.

NECK-SHOULDER ROLL

To get into this movement, execute a regular "Pass Around Back" starting with tip end to the left. (It should be noted at this point you can start with ball to the left if you wish.)

After doing a regular "Pass Around Back," grasp baton at end of shaft and go into a regular neck roll (SEE ILLUS-

TRATION 1). While doing this—lean slightly forward.

As shaft of baton rolls over the back of your neck twist your body by turning your right shoulder forward while at the same time raising your right arm—(SEE ILLUSTRATION 2). This will allow the baton to roll down your back as shown (ILLUSTRATION 3).

The baton actually rolls in back of the right shoulder, and drops into the left hand which is held almost horizontally against the back of the body. Palm of catching hand is UP for the catch.

This is a movement that will require a lot of practice but once perfected—one that will never be out of taste.

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Illustration No. 1.



Illustration No. 2.

Gigantic Free Baton Clinic For Beginners Being Planned

On June 21st and 22nd, Saint Paul, Minnesota, will become the site for one of the largest baton twirling clinics of its kind ever held anywhere. Sponsored by the SAINTPAULITES, Inc., in cooperation with the NBTA, the gigantic affair will be **FREE-OF-CHARGE** to all participants.

The purpose and objectives of the clinic are primarily dedicated to the proper basic training, as recognized by the NBTA, through the laying of a sound foundation for the beginner and the correction of faults stemming from none or possibly improper instruction in the past. These faults are very much in evidence in many of our more advanced twirlers.

SAINTPAULITES, INC., has selected Don Sartell, Janesville, Wisconsin, as chief instructor who, in turn, will be assisted by fifteen to twenty qualified aides, all of whom have been receiving personal instruction for months past from Mr. Sartell, thus establishing their competency and eligibility to officiate with Mr. Sartell at this all-important undertaking.

Don Sartell is a young man with an outstanding background in the twirling field. To mention all of his honors, achievements, and accomplishments would require more time and space than can be devoted in this presentation. Suffice to say that he

is the author of books and manuals on twirling. He is a field representative of the St. Paul Winter Carnival National Majorette contest and in that capacity travels many thousands of miles annually judging contests, organizing state chapters and giving exhibitions. In so doing he has gained first hand information on all types of twirling as performed in practically every state in the Union. He is nationally recognized, admired, and respected as a judge, author, instructor, and exhibition artist, holding the office of national adjutant in the NBTA.

If you have a majorette in your family, or if you know of one that you would like to get some wonderful instruction without cost, then on behalf of the SAINTPAULITES, INC., you are cordially invited to attend their **FREE** majorette clinic.

It should be remembered that this clinic will be devoted primarily to beginners and intermediates. Advanced instruction will not be given.

PLACE: VICTORY SQUARE, 4th and Wabasha, St. Paul, Minn. (In the event of rain—St. Paul Municipal Auditorium).

TIME: Saturday, June 21 and Sunday, June 22, 10:00-12:00 noon and 2:00-5:00 P.M. each day.

NO CHARGE FOR INSTRUCTIONS—NO REGISTRATION REQUIRED. NO TERRITORIAL LIMITATIONS!

Anyone, anywhere, four years of age (Turn to page 39)



Illustration No. 3.

Spectacular Secrets of BATON TWIRLING REVEALED!

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TROMBONE RECORDINGS

One of the finest ways known to become an artistic trombonist, either as

Editor's Note: Send all questions and answers to B. H. Walker, Director of Bands, Central High School, Chattanooga, Tenn.

a soloist or a successful ensemble performer in bands, orchestras or smaller groups like sextets, quartets, trios or



Like most artist-directors, Mr. Neilson, who is now director of musical organizations for Oklahoma City University, is extremely critical of tone quality and intonation . . . especially where it concerns his own instrument, the cornet. That's why, among other reasons, he plays a Martin. It's also an important reason why every cornetist should try a Martin before he buys. For name of nearest dealer, write The Martin Band Instrument Co., Elkhart, Indiana.

By B. H. Walker

duets, is to listen often to good phonograph recordings of real artist trombone players. I can think of nothing more valuable to you trombonists than to start a series of columns to list and describe a few such recordings and to state where they may be secured. Fine recordings by real trombone artists are very scarce now. The Legion Drive for old records in the fall of 1942 was nation wide, house to house. It is estimated that 90% or more of the valuable and artistic old records (outside of a few collections which I will try to mention in a later column) were destroyed and, in most cases, the masters were destroyed. There are, to my knowledge, very few good trombone recordings of the legitimate variety available from present day artist players. I will not attempt to mention all of these, as I do not know of all of them, but will mention a few of the ones of merit which I do believe are available now.

First, I would like to mention the recordings of Jaroslav Cimerá, who, to my opinion and most others who have heard him, is the number 1 trombonist of the U. S. A. who is living and playing today. Cimerá was formerly soloist with Sousa, Innes, Kryl, Weldon, besides the National Broadcasting Company, and is very famous for his work as instructor, both at his home studio and at Northwestern University, where he has trained many of the nation's finest performers. He recorded way back in 1905, or perhaps earlier, and at his present age is now turning out even better recordings than ever before. To mention a few there are:

VALSE PETITE by Cimerá with **DUTCH DANCE** by Dittersdorf and **DOWN IN THE DEEP CELLAR** on reverse of 12 inch record played by Cimerá with piano accompaniment. It is made of vinylite, unbreakable material. **VALSE Petite** is a delightful melodic valse which is listed on the new National Competition-Festival Solo List. It is played with much style and grace. It is of medium difficulty, but playable by the average good high school soloist. **DUTCH DANCE** is very much characteristic of the name and is played in a very graceful and rhythmic style. Easy in grade. **DOWN IN THE DEEP CELLAR** is an old solo which shows off Cimerá's art in playing extreme pedal tones with fullness and clearness.

VALSE ROMANTIQUE by Cimerá with **KILLARNEY** and Schottisch **BELLE OF THE WEST** by Liberati, all on two sides of 12 inch smooth playing break resistant vinylite record. **VALSE ROMANTIQUE** is a charming valse with considerable technique and is moderately difficult, on the new Competition-Festival Solo List. All three numbers are played in flawless artistic manner with piano accompaniment.

THOUGHTS OF LOVE by Pryor and **REMEMBRANCES OF SWITZERLAND** by Liberati, recorded on both sides of 10 inch record played by Cimerá with band accompaniment. **THOUGHTS OF LOVE** is a standard technical valse made famous by the composer and trombone wizard of Sousa's day, Arthur Pryor. I have my doubts that Pryor ever did it any better than Cimerá played it in this recording. It is really tops in perfection and speed of technical display. The cadenza with its chromatic runs is something in which only hearing is believing. It is grade V on the old 1943 contest list, playable by good high school soloist. The **REMEMBRANCES OF SWITZERLAND** solo is equally showy

with its triple tonguing, technical cadenza, and rapid "fire works" played extremely well.

WALTZ HELEN and **WALTZ BETSY ROSS**, composed and played by Cimera, recorded on new vinylite material, with piano accompaniment. These solos are very fine melodic waltzes with cadenza, technical movements, etc., having the same form as advanced trombone solo waltzes, only in a little lighter nature and in an easier range. They are only grade III, easy enough for high school or good junior high school trombonist and sound well for teaching material or for contest or concert use. Read my column in the February issue of *THE SCHOOL MUSICIAN* for complete article on interpretation for playing the **WALTZ HELEN** solo. The Cimera recording gives the trombone student a perfect audible mental picture of the solos correct style in performance.

RECITATIVE AND CAPRICE and **IMPROVISATION** by Cimera, recorded on two sides of a 12 inch vinylite record played by the composer with piano accompanying. **RECITATIVE AND CAPRICE** is one of the most amazing displays of "technical fireworks" I have ever heard on any recording or in any performance—only hearing is convincing of such speed and flexibility of the trombonist's lip and tongue muscle. **IMPROVISATION** is a modern type of solo based on the melodic line of the whole tone scale.

AIR VARIE and **LOVE'S ENCHANTMENT**, both by Arthur Pryor, played by Cimera with band accompaniment on two sides of a 12 inch record. This record is priceless to anyone who possesses a copy of it and I am not sure how many more copies are available, but there are possibly a few available from the artist, Jaroslav Cimera, whose address is 819 Home Avenue, Oak Park, Illinois. **AIR VARIE**, I understand, is the most difficult trombone solo ever composed, and that the great soloist, Arthur Pryor himself, made many tries at Camden, New Jersey, in the old days to record it satisfactorily, but never released any of his attempts. The late cornetist, Herbert L. Clarke, soloist beside Pryor for many years, wrote concerning Pryor's playing:

"His technique was wonderful, greater than any clarinet player I ever heard . . . When we were together with Sousa, I heard him play his solos twice daily for years, hundreds of times, and never heard him miss a note in public. He was perfection in everything he did."

This is enough said to show you the difficulty of **AIR VARIE**. A soloist like Pryor was afraid to release a record of it, but one of Pryor's friends living today, "Jerry" Cimera, was successful in recording it flawlessly with all of its interval jumps, chromatic runs, pedal tones, fast slurs and "gattling gun" display of fast and precise tonguing. I do not hesitate to say that it is beyond all comparison the most amazing technical display I have ever heard recorded. The **LOVE'S ENCHANTMENT** on the other side of the record measures up very similarly to the perfection of **AIR VARIE**.

All of the recordings listed above may be secured from Jaroslav Cimera, whose address has already been given in this column.

Next month I shall mention, not only other Cimera recordings, but also some of my own trombone records and some of those available by Arthur Pryor, Leo Zimmerman, Jacob Raichman, Carroll Martin, Kelg Garvin, Arthur Sares, Gordon Haldiman and others.

See you next month.

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The Clarinet Corner...

Editor's Note: Send all questions and answers to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

Contest Preparation

With contest and festival time upon us once again perhaps a few pertinent remarks are in order. For the past three months I have been listening to many clarinetists who are preparing for the solo, ensemble, organization, and festival dates. In general my criticisms of what I have heard fall into two categories; the first involves the mechanical set-up.

An instrument in tip-top shape will help the student in performance. For one thing the tip-top horn psychologically aids the pupil by furnishing him with confidence. On the other hand, the clarinet in poor condition can only hamper and block any artistic effort. Some weeks prior to the contest or festival it would be wise to have the clarinet checked by either the director or a repair man. Don't forget that the day to day assembling and disassembling of the instrument plus the bouncing around it normally receives is bound to lead to loose keys. Ignoring this situation will make things just a little tougher for the student; keys will not respond and squeaks will occur.

Attention must also be paid to loose rings and corks. The clarinet will not "wobble" so much if there is sufficient cork.

Dirt has a habit of collecting in the finger holes—and, we all know about the "crud" that decorates so many of the mouthpieces. Dirt collections affect greatly the tone quality and intonation. This all too common occurrence is easy enough to rectify. The inside of the mouthpiece, at the tip, must be kept clean. Daily swabbing and careful watching will prevent "crud" formations.

In addition to the above, I have noticed that pads are usually in poor condition. Soaked or worn out pads influence poor tone and intonation. A disturbing "buzz" is the result of worn out pads in the lower keys.

What seems to me a bad situation is the immediate use of a new reed at a lesson or rehearsal. Is it any wonder that the student complains of a "strangeness" in playing? Tonguing, tone, and intonation are all affected with the advent of a new reed. It should be needless to point out that the pupil must have MORE than one reed in his possession. Time must be taken with a new reed. The breaking in process involves, first of all, a massage. The reed is played only a short while each day before it is permanently employed. The student should have many reeds at his disposal, several of which he can rely on for performance.

Of the non-mechanical criticisms the one I have noticed most frequently is the lack of proper breath support. It is this fault that is largely responsible for much poor phrasing and thin tones. Proper

By David Kaplan

breathing employing the diaphragm (not the chest) will enhance the musical line and give substance to the tone.

Embouchure comes in for its share of attack. Naturally, the embouchure must be suited to the individual; what works for one pupil may not be applied for another. Yet, each student is able to improve his embouchure according to his physical makeup—his jaw and teeth set-up. A firm embouchure supports the tone while a flabby one causes poor intonation and lifeless tones.

Performance, at least good performance, is contingent on many factors, not the least important being the repair of the instrument. Such non-mechanical factors as breath support and embouchure greatly affect tone and intonation. Understanding these facts will provide for better playing.

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Pages 5-18 stress scale and arpeggio studies. Pages 19-48 offer studies in melodic interpretation; the duets have been selected to offer independence of parts, preparation for ensemble work, attention to dynamic and tempo indications, etc. The duets vary in difficulty and are written by such composers as Berr, Böhm, Mozart, Spohr, Kalliwoda, Mazas, and Magnani.

Studies in articulation occupy pages 49-57 followed by studies in fingerings, trills, and embellishments. The final pages contain excellent transcriptions from the works of Mozart, Schumann, Weber, and Beethoven.

The volume has been used widely and contains very good material. Grade 3-4½.

New Clarinet Material

LEBLANC Bb CLARINET Wall Chart—obtained from any Leblanc dealer or from Leblanc, Kenosha, Wisconsin.

Here is a large full wall chart with basic fingerings clearly and simply put. The sitting and standing positions are posed by Mr. Leon Leblanc. This is a photographic chart. Each of the basic fingerings is shown just as it is fingered. (Readers will remember Hetzel's chart.) The chart is very good and my students have already been using it to good advantage.

Conn. Music Educators Week-End Conference

Connecticut's music educators believe in "swapping" ideas and experiences. Their second annual week-end conference, held at the Pickwick Hotel in Greenwich, January 25-26, was an occasion for doing just that, and their model is worthy of consideration by other states.

Bjornar Bergethson of New York University, guest speaker at the Friday dinner meeting, brought new ideas on "The Role of Television in Music Education." No other formal addresses were scheduled, as the Saturday sessions were devoted to forums on a wide variety of topics. The general conference in the morning dealt with curriculum trends in music education, with both general educators and music specialists on the panel. Then the teachers met in three sections: elementary, high school vocal, and high school instrumental. The elementary group exchanged ideas on note reading, use of recordings, radio and films, music materials, and in-service teacher training. The high school vocalists dealt with problems of repertoire, the changing voice, scheduling, compulsory versus elective music and other matters, while the instrumental section was concerned with developing string players, music room plans, instrument repairs, and program planning. Afternoon discussion centered around festival problems.

The recreational aspect of the get-together was not neglected: Friday evening President Jess Davis led informal singing, and Miss Antoinett Roach contributed her expert touch to the square-dancing. The conference was one of the many activities of the Connecticut Music Educators Association, whose membership has swelled from 142 in 1946 to 290 in 1951—a proud record for a small state.

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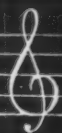
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(Starts on page 9)

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We must not get the impression however that anyone can become masters of these fretted instruments with little or no study effort. Complete mastery such as we learn in the playing of Segovia and other great artists, requires the same amount of devotion and careful craftsmanship as does the mastery of any other instrument, but they can and do provide the average student with a feeling of much greater accomplishment and musical satisfaction in a far shorter time and with much less effort than most bowed string or wind instruments.

Modern living has also brought about an urgent desire for some escape and mental relaxation from the noise and bustle surrounding us today—here again, the soft soothing tones of these romantic instruments fit the modern trend by bringing quiet satisfaction to jangled nerves without too great a demand upon the natural talents of the performer.

Musical directors of school and church orchestras have noted the lack of interest in the strings, but may not have realized that this is not a transitory condition, but rather a definite condition created by a long

chain of events of historic implication.

Perhaps it would be well for these directors who are finding it increasingly difficult to maintain a balanced



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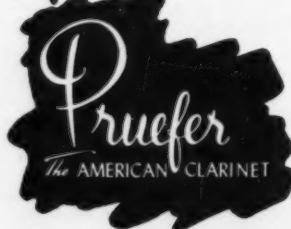
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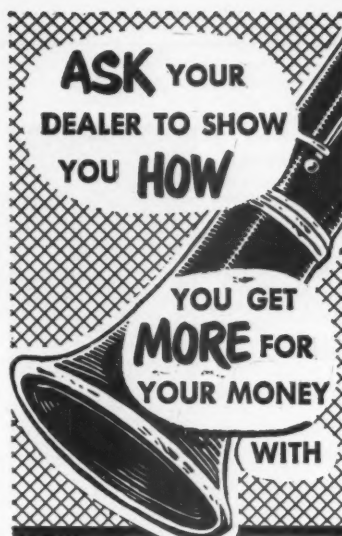
(Starts on page 8)

have one, is the final touch.

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train, should write to Mr. Hank
Karch, Secretary of the American
Guild of Banjoists, Mandolinists and
Guitarists at 121 East Fourth Street,
Cincinnati 2, Ohio, who will bend
over backwards to give information
covering every angle.

Well; Well; what have I here? An
article in the November issue of the
International Musician by the out-
standing authority on Strings Sol
Babitz. Mr. Babitz is discussing what
Olin Downes describes as "The De-
cline of Strings." This describes a
new approach to violin teaching for
beginners, a very ingenious attempt
to overcome the discouragement ex-
perienced by all young students. This
system is the invention of Mr. Samuel
Barbakoff and is explained in his
book "Fiddling by Numbers."

Quoting Mr. Babitz who says "How
is it done?" Scotch tape frets are used
to mark the proper placement of the
fingers on the fingerboard—the violin
is held in banjo position and the
melody is plucked with the right
thumb. SO—WHAT HAVE WE GOT?
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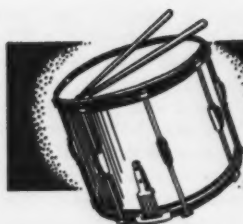
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The Percussion Clinic

By Dr. John Paul Jones

Editor's Note: Send all questions and answers to Dr. John Paul Jones, Conservatory of Music, 221 1/2 Broad Street, Albany, Georgia.

Without much preliminary let me discuss what I believe to be a vital "trick" in band and orchestra drumming. My thoughts go to this because of a letter received recently. The writer asks: "I do not feel that I should exclude drummers who are really trying. However, I realize that in keeping several drummers who really ought not to be in band, because of their lack of experience, I weaken the drum section. What would you do? Should I cut down on my drum section or should I let them all play?"

My main contention is that as many as possible should have the experience of band and orchestra. Many things enter into the picture between what the books and teachers say in the college class room and what actually appears on the working scene. I have heard some fellows in college say they would have only the best in their band keep all else out but when they got out in the music field it became another story. You can not build a band unless you have interest in that band and there must be competition from within and without. I have kept many a player of less ability when I actually did not need him because he was an excellent band member. That's one reason. Another reason for keeping the less experienced is this: how can he become experienced if you do not give him opportunity?

Again, replacements are always necessary due to graduation, transferring and a serious lack of interest in the band. If the weaker player can be instilled with an enthusiasm for increased production I would, by all means, leave him in the band.

Now, if the section is to be mixed as to ability I would see that all parts are played either in the full written form or abbreviated to suit the ability. Drummers should not play parts which are beyond the capabilities of the players. To attempt this results only in a loggy, sokey, blurred drum effect—the poor spoiling the good. The good player will try to play a series of eighth notes; the poor player will also try but may come out a fraction late thus creating the effect of a series of sixteenths between the two. This certainly is not the effect desired.

If the drum part is full of "flams" and the young drummer can not do this nicely he can at least play a clean single stroke. He has not hurt a thing and has really helped the rhythm and cleanness of the beat. Also, it may be that the younger drummer should play only on certain pieces or at certain times in a piece in larger form such as the overture or suite. There is always plenty for everyone in the drum section and never should one or two drummers do all the work.

A second letter concerns the use of tympani and this should be of value to those who for any reason must continue with the hand-tuned drums. This type of tympani has served for many years and will serve for quite some time in certain instances. That hand tuned tympani can not be used in rapid passages of rapidly changing notes is true. Where such music is written it will be necessary to edit the part to meet your possibilities. Running notes may be eliminated, trying mainly to get the notes on the beat.

Usually the tonic-dominant notes will suffice for most passages may be cut to this—or at least the part changed to meet this. Remember, however, that when you edit or change a part you are tampering with the arranger's idea and unless this can be improved upon or at least not damaged it might be better to eliminate the tympani part. Generally the parts can be edited very well for hand-tuned tymps.

Remember, questions can not be answered unless they are asked—and I shall be happy to do the best I can. Only a few copies of the drum solo list are left. As long as they last you may have your copy—a stamp for mailing would be appreciated. So long until next month.

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The String Clearing House

By Angelo La Mariana

Editor's Note: Send all questions and answers to Angelo La Mariana, School of Music, Western Michigan College of Education, Kalamazoo, Michigan.

Festival Preparation

With the Festival Season approaching and actually in progress in many states, this would seem to be a very opportune time to turn our attention to Festivals from both the student and teacher approach.

Knowing full well, there is a "divided-house" attitude on Festivals, I will attempt to direct this column so that the remarks apply not only to Festivals but to any audition or try-out type of competition that a student will meet inevitably.

Composition

It matters little whether the choice of composition is given to either the student or the teacher. To either: do choose a composition which really rates as great music for a stringed instrument rather than a transcription of a piano concerto or a symphony theme. There are many fine works that are not too difficult for performance. After selecting the composition, try to play it as the composer wrote it. (If possible listen to some good recordings of it.) Select the solo far enough in advance so that it can be perfected. Play the selected solo in public several times if possible, before playing it for the adjudicator. Time the performance each time and also time it at rehearsal.

The Concert or Virtuoso piece should be one that can be played with the bravura necessary. The musical value should be left to the judgment of the teacher, who in turn should weigh the student ability. If the student is not capable of playing such a piece, it is far better judgment to elect to have him play an easier number and play it well.

Accompanist

An accompanist should be in the same class musically speaking as the performer. He should play loud enough to support the soloist and soft enough to permit the soloist to hear himself. The usual rules for good accompaniment hold true.

Cello

The cello presents some specific problems. (If you are called upon to act as chairman at a Festival, please keep the following in mind.)

1—Have chairs of at least standard height (short chairs handicap the player [knee in the way] of bowing, which is serious to the violin or viola performer and disastrous to the cellist). Chair should also have tapered or thin type legs to accommodate the opening in the cello board.

2—Supply cello boards for those who will forget theirs.

3—Applying to student: The student should use an adjustable pin with either a suitable rubber protector or a cello board or a string with block at end (or any similar device to prevent cello from "getting away" from him.

Bass

The board and end pin referred to for cellists apply also to Bass players. If at all possible the bass player should use his own instrument. If this is not possible then he should at least use his own bow.

All Instruments

Assuming the student is to use his own instrument. Before the date of the Festival, it should be:

1—Checked carefully and repaired if necessary by a competent repairman.

2—Bridge checked: especially as to the proper position and proper string spacing height.

3—Nut checked: for buzzes caused by improper height.

4—Fingerboard checked: for grooves caused by the strings. Have fingerboard dressed.

5—Strings: check and replace if necessary. Take an extra set of strings in instrument case.

6—Bow: if bow needs rehairing, have it done so that the student can practice with the rehaired bow before contest.

Concerning "Rattles"

1—String Adjuster: See that the string adjuster is secure and does not rattle.

2—Chin Rest: Check and see it is properly secured and not loose (or it may cause a rattle).

3—Cello and Bass Pins: If pin is of the notched variety and it rattles when instrument is played, try tightening the pin in the un-notched surface.

Altho the above mentioned "rattles" are disconcerting, they sometimes are unavoidable but another type of "rattle" which is even more disturbing is totally avoidable. This is the rattle due to jewelry, buttons, and ornaments. Students should be advised to either remove or cover such articles.

Attire

Students should be urged to wear simple and loose clothing and to practice in the suit or dress he will perform in. If the student wears a coat, he should unbutton it.

The teacher (or possibly the Chairman) should:

1—Have some extra tail gut on hand.

2—Have a chin rest adjuster. (If not available a thin nail or even a bobby-pin will do in emergency.)

3—Have a post setter for Violin and Cello.

4—Have some rubber bands for students using shoulder pads.

5—Have extra sets of strings.

Hope these suggestions will be accepted

in the spirit they are offered; to help each one have only the greatest of success. However, it is always good to remind ourselves and our students: we can't all be winners and this year's losers may be next year's winners. Best o' luck.

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The Band Forum...

By Daniel Martino

Editor's Note: Send all correspondence to
Daniel L. Martino, Director of Bands, Indiana
University, Bloomington, Indiana.

THE BAND EDUCATOR AND HIS RESPONSIBILITY TO THE STUDENT

It has occurred to me that as the music student leaves college and accepts his first job in a school system as a music teacher or band director, it is past time for him to summarize what he has learned in his four years of college training. There are probably in his possession numerous note books, text books, and references. His brain is doubtlessly packed with facts and figures ranging from music theory and harmony to high school administration and band administration. But how much does this student know? This thought has prompted me to write this topic.

It seems quite evident that any graduate should have acquired, at the end of four years, ample amounts of factual and theoretical knowledge in his particular field, but when faced with the problem of entering a strange school, in a strange locality, and teaching with the assuredness of a well-schooled, educated, and stable-minded teacher, the picture may start to become a little dark. Under stress and strain facts and procedures may begin to slip the teacher's mind and soon he finds he must somehow locate a concrete foundation in order to avoid floundering. Some system must be developed for every phase of the music curriculum, libraries, uniforms, instruments, equipment, lessons, etc. This seems relatively an easy task. A little time spent on each individual phase should appear to remedy all the problems. And, true, this is no doubt the correct answer. Everything will become systematic until we try to systematize teaching. The abstractness and variations necessary because of the individual differences in students, begin to make the systems of teaching look quite hopeless. However, with a little study and thought, the situation is not as hopeless as it might seem.

Every instructor should be aware of this responsibility, and should conscientiously strive to instruct every student to the best of his ability.

The problem of preparing a student to meet the varying situations that will confront him as a musician is one that requires careful thought and painstaking technique. Each student will present a different problem of mind and personality, but all students have certain fixed limitations that must be considered.

It is evident that in the beginning the art of playing an instrument must be stepped down to meet the level of the student. During this process certain mental and physical adjustments are necessary.

The rate of adjustment depends largely on the aptitude of the student, but the

training methods, knowledge, adaptability, capability, and technique of the instructor also play a large part.

Progress can be aided by:

1. Careful study and analysis by the teacher of the art of teaching.
2. Flawless playing technique on the part of the instructor and a thorough knowledge of the instrument.
3. The instructor's ability and patience to impart his knowledge to the student.
4. The ability of the instructor to inspire a student to want to play in the proper manner.
5. The ability of the instructor to inspire and obtain the full confidence of his students.
6. The ability of the instructor to thoroughly sell the student on the fact that good instruction is not only necessary but highly desirable.
7. The use of the best methods of instruction so that the maximum instruction can be imparted and absorbed in a given period.
8. A close and careful analysis of the student.

In analyzing a student, the instructor must search for hidden inhibitions, fears, and misapprehensions and seek to eliminate them. He must devise processes and exercises that may be adaptable to the particular student. Instruction cannot be wholly standardized as to time required or actual methods. Only the curriculum, certain rules, the details of performance, and certain proven exercises can be definitely laid down.

The duties of a teacher are such that he must not only possess a high degree of theoretical knowledge, but he must also be able to give a flawless practical demonstration of that knowledge. He must not only have perfected his own technique, but also must know the whys and wherefores of it. This requires qualities of analysis and synthesis; that is, the ability to divide the whole of any action into parts, explain their individual causes and effects and then accurately and clearly show how they fit into the whole, with their relative importance as well as position.

The teacher should have a type of personality which makes its presence felt, but not in an offensive way. He must inspire confidence and respect. He must be quick to sense undesirable mental and physical reactions on the part of the student.

He must be able to adjust his personality to that of each individual student, and develop that of the student, strengthening its weaknesses, and still exercise tact and manifest understanding.

Above all, the instructor must be able to impart his knowledge to others.

There is no question that experience in teaching is of immense value to the instructor, and that he will develop as much or even more than the student. He will not only improve his own ability but will obtain a keen insight into human nature and behaviorism. Teaching has a sobering effect on the conscientious in-

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structor. It compels introspective thinking, develops patience, tact, understanding, and the ability to determine character. It gives a keen insight into the future consequences of present actions and realities.

The interest and enthusiasm of the student help keep the interest of the instructor at its peak. An instructor to do his best must not only show a keen interest in the student and his progress but must actually feel it; otherwise, his value as an instructor is extremely doubtful.

Salutes Captain of The Flying Enterprise

(Starts on page 22)

procession. The parade had wound around the town for four miles when it finally came to its conclusion in passing the reviewing stand where Captain Carlson had taken his place to review the parade. There the captain was greeted by Governor Driscoll, and various ceremonies were conducted. One hundred and seventy-five police and auxiliaries had been employed to direct the parade and keep traffic moving. The high school band's big moment arrived as they marched past the reviewing stand with many thousands of eyes on them to the stirring strains of John Philip Sousa's great march "Washington Post" as the public address system boomed "The Keyport High School Band of Keyport, New Jersey."

It was later disclosed that radio station WNJR, which had been broadcasting the proceedings, transmitted the playing of the entire march without interruption. The announcer commented on the band and reported that the band seemed to make a very good impression on both the governor and Captain Carlson. The army took films of the procession which will be condensed and shown to the armed forces overseas. There was a great number of pictures taken from cameras, some to be later shown over television and others in movie theaters. Keyport was also represented by the presence of a plane overhead trailing a sign which read "Welcome Carlson—Ye Cottage Inn. Keyport."

It was around four o'clock when a tired group of marchers dropped themselves into the comfortable bus seats. It was a quiet, restful ride home differing greatly from the trips home from the football games. It was quite apparent that all the crew had on their minds was to get home, eat, settle back in a large, soft, easy chair, and try to get their blisters doctored down to a reasonable size. Our director, Mr. Homer Gerlufsen, seemed as "chipper" as ever!

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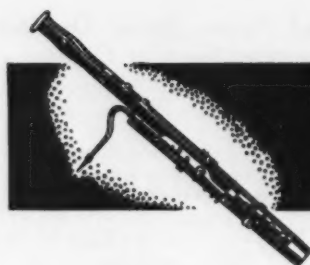
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The Double Reed Classroom

By Bob Organ

Editor's Note: Send all questions and answers to Bob Organ, 1512 Stout Street, Denver 2, Colorado.

Just recently returned from a tour through Eastern Colorado and Western Kansas. The purpose of this tour was to conduct Double Reed Clinics as well as the coaching of Woodwind Groups for the usual Spring Music Festivals. I became personally acquainted with many friends with whom I have had correspondence—also met any number of new acquaintances.

It was very interesting to find practically all of this territory, of which I covered two years ago, to have just about doubled its Double Reed Instrument players. High School Bands that formerly had two Bassoon players now have four. Junior High Schools having only one Bassoon now have two, etc. Also this was, in most cases, true of the Oboe.

I found schools that have intentions of entering a Quartet of Bassoons in the Festival Contests. Also some that intend to enter Double Reed Quartets of two Oboes and two Bassoons. This sort of combination is certainly not new to me as I have them regularly at the University of Colorado the year round—To find this interest throughout not only Colorado, but Kansas, Oklahoma, and Nebraska is something to brag about. The Directors of these various Bands who encourage the competition of these combinations must be commended for their action. WHY? We hear regularly, Flute Quartets, Clarinet Quartets, the traditional Woodwind Quartet—Flute, Oboe, Clarinet, and Bassoon. Saxophones, etc. Why not Oboe Quartets or Bassoon Quartets as well as a Quartet of two Oboes and two Bassoons. Even a Quintet by adding either an English Horn or Clarinet to the Quartet of two Oboes and two Bassoons.

Presently at the University of Colorado I have an ensemble of Four Oboes and Four Bassoons, rehearsing one hour weekly during the School Semester. From this group we also have a Quartet of two Oboes and two Bassoons that rehearse another hour weekly during the semester. To this smaller group we occasionally add an English Horn, Flute, or Clarinet, making a Quintet. The incentive for such a group, beside its musical value, can be either a spot on a Band Concert—a short Concert for some Society of the school—Assembly Program—Parent-Teachers meeting—School Show, etc. We have at times used such a group at Band Clinics for demonstration purposes.

At this point, you are well aware of the fact, anything that applies to the promotion of Double Reed Instruments and their player, Uncle Bob is there to egg it on.

During my recent tour I found three questions uppermost in not only the minds of the Band Directors but the players of Oboes and Bassoons as well.

Question 1: How important is a knowledge of the Physical Construction of an instrument to its player?

Answer: In all my lectures, as well as in my teaching of Double Reed Instruments at the University of Colorado, this subject is number one on my list. I have learned from experience, not only as a professional performer but as a teacher, a thorough knowledge of the Physical Construction of any instrument is of MOST IMPORTANCE to its player. 1) The natural tones (or key) in which the instrument is built without the aid of additional mechanisms. 2) How the overtone series of nature are controlled. 3) Faulty tones affected by the overtone series. 4) Correction of faulty tones affected by the overtone series, etc.

These items all have a direct bearing on TONE PRODUCTION; the principles of fingerings as applied to each respective scale or intervals within that scale; equality of tone in all registers of the instrument, etc. YES—a knowledge of the PHYSICAL CONSTRUCTION of any instrument is of most importance to its player.

Question 2: Have you any comments to pass on regarding reeds you buy from your music store?

Answer: YES—In general there are many things to expect in what we normally call STORE or STOCK reeds.

First of all stock reeds are made to sell in general with no particular individual in mind. There are no two reed manufacturers that turn out the same cut or trimmed reed. There are no two individuals that play the same cut or trimmed reed. In general reeds are like the people that play them—they are individuals.

Most of all stock reeds are purposely left a little heavy in texture so that they may be trimmed to the individual taste. Hence, it is not practical to buy any stock reed—put it on the instrument and expect it to play to the best advantage of the performer—it must be trimmed to the individual taste of each performer tested on the instrument of which it is to be used. Instruments vary as much as reeds or individuals.

Question 3: Shouldn't every player learn to trim his own reeds?

Answer: YES—by all means. At the University of Colorado I have had a reed making class, during the Summer Quarter, for a number of years. This class was primarily for Band Directors attending Summer School. However, beginning this past Fall Semester I have incorporated reed making into the regular curriculum of Applied Music for Double Reed Instruments. 1) It is of most importance for the player of double reed instruments to, at least be able to trim his reeds. In this manner only will they have a completely satisfactory reed upon which to play. 2) A knowledge of Double Reed Trimming is of importance to the Band Director so that the student can be guided in his efforts along this line.

So long for now. See you next month.

Judges

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Judges and Teachers

(Starts on page 23)

the CLASS B division and judge a given number of CLASS B contests after which he may make application to become a CLASS A judge, etc.

This organization will ultimately lead to better contests and improved and more efficient judging.

Persons applying for membership who have had some experience in judging will receive some credit. However, all persons will still have to meet the high membership standards being developed.

Persons interested in becoming a recognized and registered NBTA judge should request an application from NBTA NATIONAL HEADQUARTERS, Box 266, Janesville, Wis.

NATIONAL TWIRLING INSTRUCTORS ASSOCIATION

For the first time in history, qualified twirling instructors from everywhere will unite in an effort to further the art of baton twirling and in making the instructing of baton twirling permanent in America by means of organizational and co-educational efforts.

Membership in the NATIONAL TWIRLING INSTRUCTORS ASS'N will be limited to qualified persons only. Benefits are being worked out so that registered members will receive tangible material aids regularly. Members will receive constant nation-wide publicity and each will play an active role in setting up twirling and instructional standards to be used throughout the nation.

An annual get-together in the form of a national convention will be held for members only, for the purpose of developing new routines and teaching methods. Members will be given first chance to serve as instructors at many of the national twirling clinics being held and being planned through the cooperation of NBTA.

Those interested in receiving full details or in making application for membership are urged to contact NBTA NATIONAL HEADQUARTERS, Box 266, Janesville, Wis.

Horn of Plenty

(Starts on page 10)

soloists enter these competitions each year. The younger soloists are entered in the junior division where they gain experience and poise. The entrants in the solo and ensemble groups do very well as is evidenced by the many trophies and medals won by these students.

The Arion musicianship award is presented each year to the most outstanding member for the year; presented as a special feature at the annual spring concert. The selection is determined by a vote of the members. Winners of this award are Douglas Ottstad, Tuba, 1949; Mary Ann Schmidt, Trumpet, 1950; and Wayne King, Saxophone, 1951. This award is also made in the glee club, the winners being Doris Wacker, Soprano, 1950; and Yvonne Hopp, Alto, 1951.

The instrumental program in the Odessa schools is fortunate in that it has the whole hearted support of the community and the school administration. This was in evidence two years ago when the Chamber of Commerce initiated a uniform drive, raising \$3,000.00 in a period of two weeks. Before acquiring the new uniforms the band was handicapped in that the old outfits had been in use for many years and were too small for most of the members. These outfits have been passed on to the junior band and have been used to good advantage. Lloyd Stannard, Superintendent of Schools, has been very helpful and cooperative in the music program, and the members of each group greatly appreciate his interest in the affairs of the department.

How far above the knee?
Level with crotch 80%
Middle of thigh 20%

11. Who designs your uniforms?
Uniforms are designed by Uniform House
12. Should all majorettes be barred or just the violators of uniform dress?
Just violators 94%
All 6%
13. How should violators be notified?
Personally 47%
Drum Major or Director 40%
Letter 13%
14. Are the uniforms satisfactory as they are?
Yes 88%
No 12%
15. What's the ideal uniform?
Plume, shako, jacket, tights, skirt, boots, jacket-long sleeves, high neckline, no bare mid-riff, skirt-mid-way between crotch and knees.
16. Ideal contest uniform?
Same as fifteen, but most students never saw a contest. We think they should be allowed to wear shorts and a short sleeved blouse.
17. Boots?
Yes 100%
18. Should scanty uniforms be barred?
Yes 63%
No 37%
19. Should they be allowed to walk streets in their uniforms after a parade?
No 81%
Yes 19%

The questions are not worded as they appeared in Mr. Veller's original questionnaire but the thought is the same. The above opinion is solely the opinion of the students of Hershey Junior College and does not constitute the final general opinion. We will try and keep you informed as to the results of the survey and perhaps this will act as a guide to those who favor or oppose the present style of dress of our many fine majorettes. Send your opinions to Maynard Veller, 118 E. 7th, Oil City, Pa., Past National Commander of the All American and at present advisor to the International Baton Twirling Foundation.

Opinion on Majorette Dress

(Starts on page 23)

4. Should a uniform have a high or low neckline?
High 65%
Low 35%
5. Should uniforms have sleeves?
Yes 88%
No 12%
6. Are you in favor of a bare mid-riff?
No 71%
Yes 29%
7. Is a bare mid-riff O.K. in warm climates?
Yes 71%
No 29%
8. Do you think a majorette should wear trousers?
No 100%
9. Do you think a contest twirler should wear shorts?
No 69%
Yes 31%
10. Do you think it should be permissible for girls to wear shorts for parade dress?
No 69%
Yes 31%



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By Rex Elton Fair

Editor's Note: Send all questions and answers to Rex Elton Fair, 957 South Corona Street, Denver 9, Colorado.

Flight of the Bumble Bee
by
N. Rimsky Korsakov

This excerpt (See Illustration No. 1) is taken from the arrangement of J. Strimer. The following passage is very difficult to play at a rapid tempo should

you use the regular fingering. If such procedure is impossible for you then you may resort to the auxiliary fingering as shown in back issues of The SCHOOL MUSICIAN. In case such fingering is used be sure to turn your flute out (away from you) just enough to bring the pitch up to the same as would be the result

ILLUSTRATION NO. 1

The illustration shows musical notation for the 'Flight of the Bumble Bee' excerpt. It includes several staves with notes and fingerings. A section is labeled 'Regular Fingering' and another 'Auxiliary Fingering'. A specific note is marked with a '5'. At the bottom, a section is labeled '8 Measures Regular fingering' and another 'Auxiliary'. The notation includes various musical symbols like treble clef, key signature, and note values.

should the regular fingering be applied. Should this be done a very pleasant effect may be had as the tonal color is quite contrasting to that which has gone before. Bumble bees have a natural faculty for producing various tonal qualities. Several times—even in recitals—we have been complimented by musicians because of this effect. They did not realize that technical difficulties demanded that we resort to just that application. Note: Should you be unable to consult back numbers of The SCHOOL MUSICIAN for the purpose of knowing how to use this auxiliary fingering you may find full explanation of it in the Rex Elton Fair Flute Method Book II, pages 52 and 53. In case that you have no such Method and your dealer has none in stock, we keep them on hand at all times. Price of each method Book I and II is one dollar, post paid.

Better Flutes

Question: Has there been any improvements in the making of flutes during the past fifteen years or so? C. W. W., Bradshaw, Nebr.

Answer: Always our American flute manufacturers are trying to improve their methods of such creations. Fact is that many European flute makers are copying them in many ways, and so have improved their instruments. This is particularly noticeable by our repair men when they discover that instead of using the old fashioned threaded discs for holding the pads to place, that "spuds" screws and flat washers are used instead. It has been during the past fifteen years or so that our flute makers have found a method of making all—or whenever they wish to do so—silver body tubes thinner and much harder than was previously done. This is done via a mandrel pressure system. Also keys and other mechanism parts that were formerly cast from molten masses of metal are now either milled or forged. During this time much greater care has been given to the cutting of embouchures. This is particularly true of those who are making our less expensive instruments.

Tones Sound Windy

Question: For several years I have been playing the flute but always my tones sound breathy and windy. Is there anything that I can do to overcome this fault. Your help will be highly appreciated. R. D., Waco, Tex.

Answer: Very often such difficulties evolve around physical handicaps such as very thick lips—especially the lower lip—or by an exaggerated "undershod" or "overshod" bite. That is to say where upper teeth close back of the lower ones or where the upper teeth come far out beyond the lower ones when the jaw is closed. It is seldom that one suffering—flutistically speaking such handicap, that they ever play the flute very well so far as tonal quality and general intonation is concerned. Whenever we encounter such cases we almost invariably encourage them to play some reed instrument. If lips and teeth are normal then it is possible that the shape of the embouchure (blow whole) is not right. Maybe the cork in the head-joint is not properly fitted and so allows the air to leak out at the upper or small end. This may be tested by holding your thumb over the embouchure then place the upper end—the small end containing the cork—under water and blowing into the lower or larger end. If bubbles appear, then there

is a leak a not well p and be of est flute is superior to that is n be a bad the embou too far o having the away from an unplea instrument too far is too direct this is ap low in pit unattractiv ing un-er mentioned you pract tones very effect and tone start This shou a small o large the reached a until the Another fl C and slus to G etc. been cover the staff, etc. until first C ab you will be highly as to imp color and

Dear M have read MUSICIA This has ments se have help sibly mor It is litt very happ David W there on is given Congratul am in CH ler place that it is not sanct We are if we are you. Sinc

NBT A

During V sistant F door Sho ganization can Legi Fred M time wri corps ma ing. REG SCHOOL jor," "TI cal Merc A men probably twirling recogniz of all tw He is been a

is a leak around the cork. A flute that is not well padded is sure to sound fuzzy and be of poor tonal value. The cheapest flute made—if well padded—is far superior to the finest silver or gold one that is not. Other contributors might be a bad playing position of the lip on the embouchure plate. Many players blow too far over. This may be caused by having the head-joint turned too far out, away from you. This not only makes for an unpleasant tone but it causes the instrument to sound sharp. To turn it in too far is apt to force the air column too directly into the embouchure and this is apt to make the flute sound too low in pitch and to produce a hard thin unattractive tone. If you are not laboring under difficulties such as have been mentioned above it would be fine should you practice long tones. Start various tones very softly and crescendo to a *ff* effect and in the same breath let your tone start to diminuendo to a *pp* effect. This should be done by starting with a small opening between the lips. Enlarge the opening until the forte has been reached and then start to diminuendo until the pianissimo has been attained. Another fine study is to start with low C and slur to D then C to E, C to F, C to G etc. until two full octaves have been covered. Then start with the C above the staff, slur to B, then C to A, C to G etc. until you finally slur from the first C above the staff to the low C. If you will do this in all scales you will be highly pleased with the result both as to improvement in tone quality and color and in fingering technique as well.

New Model Flute

Dear Mr. Fair: For many years I have read your column in *The SCHOOL MUSICIAN* with very great interest. This has been true because your statements seem to be always correct. You have helped me and my students possibly more than you will ever realize. It is little wonder then that I was so very happy for you when I saw the new David Wexler and Co. 1952 Catalog and there on page 150—well, that whole page is given to the new flute and to you. Congratulations Mr. Fair. When next I am in Chicago I'm going into the Wexler place and try that flute. I'm betting that it is a dandy otherwise you would not sanction its being named after you. We may be in Denver this summer and if we are we are going to try to contact you. Sincerely your friend,

H. B. T., Detroit, Michigan.

NBTA Salutes

(Starts on page 24)

During World War II he served as Assistant Producer of the great Army Outdoor Show. In 1933 he handled the organizational work for the gigantic American Legion convention of that year.

Fred Miller spends much of his spare time writing articles on twirling, drum corps matters and instrument merchandising. Regularly his articles appear in "The SCHOOL MUSICIAN," "The Drum Major," "The Drum Corps Herald," "Musical Merchandise," and others.

A member of the NBTA, Mr. Miller has probably prepared more written matter on twirling than any other man. He is a recognized twirling judge and a friend of all twirlers.

He is a "jack of all trades"—having been a farmer, personal injury investi-

MENC Publications

(Starts on page 5)

Choral Groups" . . . \$1.50 single copies; two or more copies, \$1.00 each.

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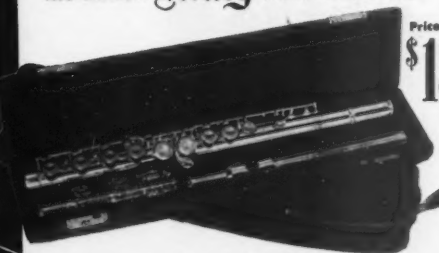
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Experience has made Fred Miller a man of distinction. We are sure that the twirling world will want to join the NBTA in saluting FRED W. MILLER.

Free Baton Clinic

(Starts on page 25)

and over, interested in the art of baton twirling, is invited to attend the clinic.

Out-of-town visitors contemplating staying over are requested to make their own hotel reservations.

For further information write: Leonard C. Seamer, Court House, St. Paul, Minn.

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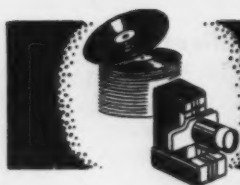
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Editor's Note: Send all questions and answers to Robert F. Freeland, The Edison Institute, Greenfield Village, Dearborn, Michigan.

RECORDINGS

Milhaud: La Creation du Monde (1923). The Columbia Chamber Orchestra, conducted by Leonard Bernstein. The second side is *Copland: El Salon Mexico (1936).* Columbia Symphony Orchestra conducted by Leonard Bernstein. One 10-inch disc. Columbia Long Play Record ML 2203. \$4.00.

The first time on long play discs, two well-known modern compositions played under the brilliant direction of one of America's outstanding young musicians, Leonard Bernstein. Benny Goodman is the Clarinetist in the small orchestra that plays the Milhaud number. Reproduction is splendid. Highly recommended.

...

Below is the list of recordings in the Second Series of "A Treasury of Immortal Performances" issued by the RCA Victor Company. The first series, issued a year ago, was an immediate success, so this second series of great performances of the past is released. Highly recommended for the school library.

Rosa Ponselle in Opera and Song. Songs from Othello, Schubert's Ave Maria, Bishop's Home, Sweet Home. On 45 rpm (WCT-55). Three 7-inch discs in box \$3.99. One 33-1/3 long play (LCT-10), one 10-inch disc. \$1.67 (in box).

Aida of Yesterday. Contents: Celeste Aida—Gigli; Ritorna vincitor—Rethberg; Temple scene—Martinelli-Pinza; O patria mia—Ponselle; Su, dunque!—Gadsky-Amato; Pur ti riveggo—Ponselle-Martinelli; Gia i sacerdoti adunansi and Aida, a me togliesti—Homer and Caruso. 45 rpm. Five 7-inch discs in box WCT-51, \$6.29. One 12-inch disc long play disc LCT-1035, \$5.72.

John McCormack in Opera and Song. 45 rpm (WCT-53), four 7-inch discs \$5.14. Long play (LCT 1036), one 12-inch disc, \$5.72.

Famous Duets. Singing are: Caruso, Gluck, Farrar, Gigli, Pinza, Bori, McCormack, Galli-Curci, Schipa, Scotti, Martinelli and Journet. 45 rpm (WCT-57), four 7-inch discs in box \$5.14. Long play (LCT-1037), one 12-inch disc, \$5.72.

Great Pianists of the Past Play Chopin. Rosenthal, Paderewski, Rachmaninoff and Josef Lhevinne are the soloists. 45 rpm, four 7-inch discs (WCT-60) \$5.14. One 12-inch disc, long play (LCT-1038) \$5.72.

Stars of the Golden Age. Included are Melba, Galli-Curci, Bori, Caruso, Homer (WCT-62) \$7.44. Long play, one disc 12-inch (LCT-1039) \$5.72.

...

Mozart: Concerto No. 3 in E-flat for Horn and Orchestra, K. 447. Mason Jones (horn) with the National Gallery Orchestra conducted by Richard Bales. On the other side Mozart: *Motet-Exultate, jubilate, K. 165 (Sung in Latin)* and Mozart: *Zaide, K. 344. Ruhe sanft (Sung in German).* Barbara Troxell, soprano with the

National Gallery Orchestra. One 12-inch disc. WCFM long play, \$5.95.

This recording brings to us two fine young artists, both of whom studied at the Curtis Institute of Philadelphia. Mason Jones studied with Anton Horner and is now at the first desk in the horn section of the Philadelphia Symphony Orchestra. Barbara Troxell, graduated from Curtis Institute in 1942 and is now with the Metropolitan Opera Company of New York City.

Mr. Jones gives a fine performance in the Third Horn Concerto by Mozart, with splendid support by the National Gallery Orchestra.

Miss Troxell sings the beautiful Mozart motet *Exultate jubilate* and the delightful "Slumber aria" from the singspiel, "Zaide."

A fine addition to any library. Highly recommended.

...

Lalo: SYMPHONIE Espagnole, Op. 21. Jascha Heifetz, violinist, and the RCA Victor Orchestra, William Steinberg, conducting. LM-127, long play, 10-inch disc. \$4.67.

A recording important for the Grade or High-School Library. The exciting rhythms of the work set the Spanish picture quite clear. Jascha Heifetz plays the usual concert version which omits the third movement, an Intermezzo. Heifetz has great technical wizardry as well as soft silken tones when needed. I feel this is the best recording of this popular and important composition. Recording is excellent. Highly recommended.

FILMS

Introduction to Jazz. University of California, Educational Film Sales Dept., Los Angeles 24, California, 1952. One reel, 12 min. Sound, Black and White, also Color. Purchase, \$55.00. Rental, \$2.00.

A very interesting film produced by the department of Theater Arts at U.C.L.A. An impressionistic trip from the days of Negro slavery to modern jazz thought and rhythm, with emphasis on the "New Orleans" period. It starts with its African origins, 1895 to 1920, through the "New Orleans" period.

...

Saturday Spectacle. Illinois University, Urbana, Illinois. 1951. 30 min. One reel film. Sound and color. Rental, \$7.00.

This film shows the intricate maneuvers performed by the University of Illinois marching band. This is a new film, interesting and informative. Could be used in junior and senior high school, also with adults.

...

Musical Instruments of China. Scientific Film Co., 6804 Windsor Ave., Berwyn, Illinois. One reel, 10 min., sound and color. Purchase, \$90.00. Rent, \$10.00. 1948.

Four native Chinese stringed instruments in four Chinese folk-song selections played by Dr. Cheo, of Chen-Tu, China; Hu Ching, the Chinese violin; Chin, a seven-stringed instrument; Pi-Pa, Chinese version of the mandolin; Yang Chin, the Chinese xylophone.

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University of Michigan Marching Band. University of Michigan, Film Department, Ann Arbor, Michigan. 1951. One reel, 13 min., sound and color. Purchase, \$100.00. Rent, \$5.00.

Produced by the University's Audio-Visual Education Center. A complete football game performance by the 135 man University of Michigan Band with formations and music describing their impressions of New York.

Loaned within the state of Michigan for a service charge of \$1.25.

The First Chair. C. G. Conn Company, Elkhart, Indiana. 16 mm. Sound, black and white. Free-loan. 37 min.

The audience is taken on a trip through a band instrument factory, where the making of various kinds of band instruments is shown, from the raw brass and wood to the complete instrument. Nationally known artists give demonstrations on various wind instruments. The story is about two high school boys competing for first chair in their high school band. Produced by Wilding Picture Productions.

Science in the Orchestra. For sale by McGraw-Hill Book Co., Text-Film Dept., 330 West 42nd St., N. Y. C. One reel, 16 mm. sound, 3 1/2 min. Rental, \$3.75 from British Information Service, 30 Rockefeller Plaza, New York 19.

This film is divided into three sections: *Hearing the Orchestra*, describes the nature of sound and its transmission through the air, and the structure and mechanism of the human ear; *Exploring the Instruments*, tells how notes of different pitch are produced by changing length of string or air column, variety of notes obtainable on the brass instruments, demonstrated visually and aurally; *Looking at Sounds*, is an introduction to harmonics.

I Saw Twirling Grow Up

(Starts on page 24)

Chicago, who stages the CYO competitions, and also works out the details of the Riverview Park contests each year.

In the East I know of such performers as Dorothy Grover, Barbara Hrosenchick, and a newcomer in Miss Alta Burg, of Red Lion, Penna. Miss Burg is truly ambidextrous—having once broken her right arm, and kept on twirling with her left arm for a long period, to the point where she developed her left hand and arm to equal her right. She has an unusual style, basically good, with many new stunts, tricks, and movements not common to any teacher or style. This development has made her stand out in recent competitions, because she offers something a little different and new. She aims to keep up this type of twirling for development of ideas out of the mine run.

Among teachers and twirlers who do an outstanding job are Merle Smith, and his friend George Walbridge. They have many successful students—and run a highly concentrated Summer course at their Summer camp in Southern Michigan. They limit the number of students they can handle to give highly individualized instruction.

A baton twirling success story can be told about C. R. Hackney, of the Sam Houston State Teachers College, Huntsville, Texas. Texas as usual does things in a big way—or not at all. Hackney started his twirling school way back in 1939 with about 25 students. In 1940 it doubled to about fifty students. During

the war years enrollment dwindled down to 16 to 20 students. But after that it took a big jump—and in 1951—this year, his enrollment at the Summer camp was a total of 620 members. He encourages a faculty of the Nations outstanding teachers to attend, so his students get the benefit of the best teachers in America.

Every member of the class is required to march two hours of the day. Since marching is a major requirement for any twirler this is not thought too strenuous at all. They use two football fields for the classes, including night practice on

the lighted fields. The last day of the school course they put on a regular jamboree, with unusual stunts, exhibitions, clown, fire batons, and sensational acts to which the Huntsville public is invited for a free show. C. R. Hackney has recently prepared an elaborate movie of twirling which will be available to those interested. Write directly to Mr. Hackney to get on the movie list.

In the next article I hope to dwell on the now growing phases of team or ensemble twirling. 1952 promises to be a big year for the team features.

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Composers and Arrangers

By C. Wallace Gould

Editor's Note: Send all questions and answers to C. Wallace Gould, The School of Music, Northwestern University, Evanston, Illinois.

Which Way Is Correct?

Probably the question of tempo markings, manner of interpretation, dynamic signs, etc., properly should be discussed by one of the other columnists in *The School Musician* rather than in this section. Nevertheless, the composer, and, again, the arranger have to include such signs and markings on the music they compose and arrange. For this reason I feel that it is probably not too far out of order to say a few things about this matter here and at this time.

In the first place, let me say that, as a result of having written quiet a few band compositions, orchestra pieces, choral numbers, etc., it is my honest opinion that a conductor who wishes to turn out a finished performance of a good concert selection or overture should not rigidly adhere to the metronome, dynamic, and other tempo markings he finds on his printed score. Except in the case of marches or dance selections where the tempo must be kept very steady, these signs are at best merely suggestive indications for the conductor who is a good musician to use only as he sees fit.

At one time, some years ago, it was my privilege to study theory of music with a man who maintained that it was a waste of good printer's ink to put any signs of expression, tempo, or dynamics on a piece of music. His contention was that if a piece of music did not have enough inherent good material so that its message was instantly obvious to the performer and interpreter it was not worth wasting time over. Perhaps he was right, but I am inclined to feel that some markings are justifiable even if not strictly adhered to.

It is a known fact that some of the greatest composers, such as Beethoven and Brahms, have put expression and dynamic signs on their music, and then later have completely revised their opinions as to the signs they should have used. Not only this, but the interpreter, who is also the composer of the music, will sometimes interpret a composition one way at a certain time, and then play it in an entirely different manner at a future date.

The very eminent pianist of a generation ago, Vladimir de Pachmann, was probably one of the finest interpreters of the piano music of Chopin of all times. Nevertheless, despite his extraordinary technical skill and his ability to produce a delicacy and refinement in tone in conformity with the best traditions of pianistic interpretation, he tended to vary considerably from concert to concert the way he would interpret the same pieces. This, too, despite the fact that most of the best editions of the piano music of Chopin are profusely marked with expression and dynamic signs.

Even Rachmaninoff, whom many authorities considered to play the piano with a high degree of immobility, varied considerably in his interpretations. This can be easily proved by comparing early re-



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cordings he made of his C2 minor Prelude with later recordings of the same piece. The differences, moreover, were not in most cases due to the improved recording techniques of recent years. Tempo and dynamic differences are very much in evidence.

Composers are not always sure of how they want their music interpreted when they put notes on the music paper. There is a very famous prelude for piano, Opus 28, No. 20 in C minor by Chopin that may be used to illustrate this point. This majestic little piece of only thirteen measures is made up entirely of a succession of full chords. The first four measures represent the A or first theme. These are marked to be played fortissimo, at least in all the editions I have of the work. The second four measures represent the B or second theme and are marked to be played piano. The third four measures are a repetition of the second four but are marked pianissimo. The thirteenth measure is a full, whole note chord, and acts like a very short coda to the rest of the composition.

Now it so happens that I have one edition of this piece in which this final chord is marked forte. I have another edition in which this same chord is marked pianissimo. As the reader can easily see, this is quite a difference as to dynamic marking. Which would you say was the correct dynamic sign? My own answer to this would be that neither one was correct.

I do not have access to Chopin's original manuscript and so cannot state here just how he marked this chord with a dynamic sign. But this does not matter, since the chances are he did not mark it at all—for he put in very few expression and tempo signs in his music. What does matter is that different editors of his music, some of whom have been performers as well, have differed as to how this chord should be played. Consequently, today we have several schools of thought on such a small point.

Probably Chopin himself would just as soon have played it loud one day and soft the next. And what difference would it all have made anyway? The point is that this prelude is grand music and repeated hearings and performances give interpreters an ever fresh viewpoint. It is the type of music that is worth repeated hearings because something new can be gained from its thirteen measures at successive renditions.

In summing up this brief article, may I say that I approach every performance of a piece of music as a new experience. I do not believe in trying to interpret it exactly the same as I did the previous time I directed or played it. Each performance is a challenge to try to find something new and if the music has the stuff in it, that is the fun of playing it again.

See you next month!

Squirming During Chamber Music Not a Bad Sign

Following a chamber music concert in New York recently, for students ages 9 to 18, Mrs. Charles Wood Collier, founder of Young Audiences, Inc., arrived at the conclusion that squirming is not necessarily a bad sign.

In a conference with the professional instrumentalists who played the school program, it was noted that while the very young people squirmed, they seemed fascinated with the live music concert. Teenagers seemed to accept it in a very serious vein.

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CONFESSIONS of a Choral Director

(Starts on page 15)

lations. "Jim will be in charge and see that everything is carried out according to our agreement, I stated flatly. The groan of anguish was funereal. Jim had every boy in bed by midnight, the cots and blankets neatly folded and stored away next morning and the boys ready to get on the bus in time. I was much surprised the next week when the principal showed me a letter from the "Y" Secretary complimenting the boys as being the best behaved group he had ever housed. Yes, Jim asked the Secretary to write the letter. He wanted to show off his boys. That's my Jim. He is now an army veteran and a responsible railroad engineer.

I am not so sure these are side-lights to music education any more than music education is a sidelight to the total school curriculum, as some educators still believe. Music can create something inside a youth as no other subject can, providing the teacher indicates the pattern. My singers live in the Bible belt with all the emphasis on "hillbilly" gospel singing. By giving programs in churches and cooperating with church officials in getting chorus members to sing in church choirs our influence has been recognized in the gradual improvement of church music. An average of eighty percent of the chorus members sing in church choirs. Their demand for better music in worship has influenced many churches to employ ministers of music and to develop religious music education programs. Many former students have gone into this field as a vocation and avocations. One thing is sure. The sympathetic understanding of school administrators, untiring cooperation with civic clubs, churches, community drives and most important, the realization that music will make its own way with most any youth if presented within his realm of understanding pays off in a warmly satisfying teaching experience.

During the war a boy stopped me on the street. He was in the uniform of the Marines. He had graduated from high school three years before. As we talked over his experiences in chorus he said, "You know the song that sticks in my mind most of all is 'O Brother Man'. I remembered the song with some mis-giving. Following an urge that the chorus ought to learn at least one song a year that was way over their heads, I had made the mistake of ramming it down their throats. We had drilled and drilled but it just

didn't click. Finally, after hearing a poor recording they had made of it, the chorus determined to learn it. This brought on a more intensive study of the contrapuntal structure, the phrasing, the rhythmic patterns, the message of the poem. After months of labor it was performed in public and even the audience liked it. My mind returned to Harry. "You knew just the tenor part, how does it happen you took such an interest in this complicated number?" The boy made this profound statement: "I sang my part and listened for the others as they came in". If thirty leaders in world politics had learned in high school the lesson of that song and the musicianship of "listening for the others" to come in with them in harmony, the second world war in which that boy was killed on a Pacific Island, might never have taken place.

*"O brother man, fold to thy heart thy brother;
Where pity dwells, the peace of God is there;
To worship rightly is to love each other
Each smile a hymn, each kindly deed a prayer".
"Follow with reverent steps the great example
Of Him whose holy work was "doing good";
So shall the wide earth seem our Father's temple,
Each loving life a psalm of gratitude".*

John G. Whittier.

For three weeks each June I am co-director of a music camp in the Smoky Mountains. A large staff of musician-teachers and about one hundred students who love music, concentrate on musical experiences to find out what music can do for them. We get more real enjoyment out of three weeks in camp than in the whole previous year of classroom activity. Living with the boys and girls twenty-four hours a day we really sense the power music exerts in their young lives. As I said in the beginning, once I was young and ambitious. I lived for music. I am still young and ambitious. Now I live for youth as they learn how to live through music.

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I have greatly enjoyed reading your very outstanding magazine. At this time I would like to renew my subscription for another year."

Viola Ruth Guessman
Wilmington, California

A Report from WASHINGTON HIGH

(Starts on page 20)

bands were "it." "Art" took the band on many long-range trips, New York, Washington, California, Canada, etc. The crowds cannot forget that tall, lean gentleman walking alongside his band with his kids in the streets of America. "Art" died March 29, 1951. He did things in a big way, and put Sioux Falls and Washington High School on the map.

More recently, Ardeen Foss took over the post of director of the band, and also head of the musical system in the city. This is a great job, since there are over 1,000 students under his supervision and guidance. Mr. Foss is a young man and has a new concept of teaching music. It is a concept centuries old, but seldom applied to teaching music. That is, offsetting the bad things with the good. Most of the kids these days are especially conscious of jazz, bebop, etc. They prefer this, as a whole, to higher-class selections. If too much classical music is given to students they grow to dislike it. However, if lighter selections are given along with their classical arrangements, they will not look at the music folders with disgust but will gain a new outlook on music. It follows the old maxim,

"Variety is the spice of life."

Through this new method the school is backing the band more than ever before. The student body as well as the faculty look forward to concerts because they don't know what to expect from the kids or Mr. Foss.

The Washington High Band is not going on long trips anymore. However, it is making trips more often. The band can be seen every year at the school's homecoming and all home games, plus two concerts a year (one a combination with the school chorus). There is a pep band ready for all the pep assemblies in schools. The band travels to two out-of-town games each year, one football game and one basketball game. Some of the parades the band participates in are South Dakota State College homecoming, University of South Dakota homecoming, Armed Forces Day, Mistletoe (Christmas) parade. The individuals are very active in outside music activities. Several are in the municipal band and other civic groups.

Fellow students, faculty members, and citizens of Sioux Falls, have realized the spirit of the band and have honored it with a half-hour radio program once a month, new uniforms, new equipment. One man, Vernon Alger, went as far as writing a march and dedicating it to the band.

The Washington Band of Sioux

Send Your Teenagers News to Judy Lee

Falls has gained a great reputation and is doing a fine job in upholding that reputation.

Judy, I hope this is along the line of what you want. If you think it expresses too much opinion, which it very well might, and is not suited for publication, please tell me and I'll rewrite it.

Within a couple of weeks we will be host to the All-State band. This is the second year for the state band, and also the second time for its director to be that famous fellow, Dr. Frank Simon. I'll write you the story as soon as the concert is over. O.K? If you want a story on what it is like before it comes off, just write and tell me.

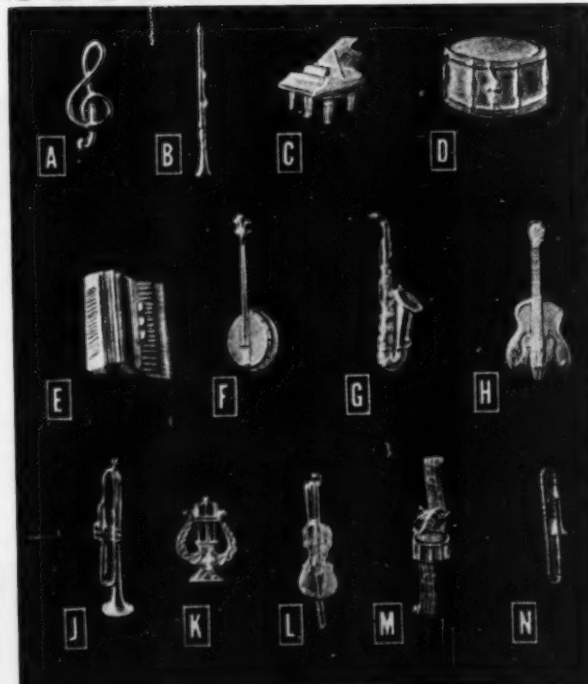
Our band will be glad to cooperate with whatever it can, Judy, and we hope that the Teenagers Section will be a great success.

Dear Marv:

Your letter was really keen. I hope other Teenage Reporters will send me letters and news like yours. Keep me posted, Marv, and greetings to all the kids at Washington High.

Judy Lee
Editor

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